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June 15-21, 2005 • Vol. 39, No. 37 • FREE

GIORGIO ARMANI

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Kilo's comeback

An ex-con dispenses wisdom — and haircuts — in the projects. By A.C. Thompson
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BARS and CLUBS

AND BROWNIES TOO!

Marke B. tells all in *Secrets and Lies!*

Amanda Nowinski on the *Endup*.

A dyke bar crawl through the decades.

The under-21 club scene. Burning Man benefit season. And more!

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**in this
issue**

Yeah, we all know the Bay Area's a rich place, but here's a killer number: According to a new report by the Capgemini consulting firm and Merrill Lynch, there are 31,908 millionaire households in San Francisco, Oakland, and southern Alameda County. We're not talking about people whose homes have gone up in value to more than \$1 million, either — this statistic (first published in the *San Francisco Chronicle* June 10) excludes primary residences. And I doubt most of these millionaires are in Oakland or Fremont.

What we're talking about here is a whole lot of people — probably at least 20,000 or more — who have stocks, bonds, and cash worth more than a million bucks, living in a city where it takes five months for a poor person to get an appointment to see a doctor at a community health clinic.

This makes me sick.

I also read, in the *Chron* and the *Examiner*, that Mayor Gavin Newsom isn't too keen on the proposal by Sup. Chris Daly to raise the sales tax a quarter percent to raise money for the Department of Public Health. Odd, because Newsom supported a sales-tax hike last year, when the Committee on Jobs was behind it (and when the mayor was trying to convince the public that he was looking for new revenue to balance his cuts).

It's no secret that I dislike sales taxes, which are (as the mayor is now pointing out, suddenly) disproportionately paid by the poor. But in San Francisco, half of any sales tax would be on business-to-business transactions, and at least the rich would pay something more to help provide basic human services for the folks who also share this wealthy city (but don't get to share the wealth).

If Newsom has a better idea — another way to raise \$27 million this year and \$31 million next year to begin to restore the services he has cut — I'm dying to hear it. (Hey, Gav, how about a special annual tax on millionaires? A special property tax on all accumulated wealth above \$1 million, not counting personal homes?) So far he hasn't come forward with anything.

So now I have to wonder: Could Newsom possibly be opposing this idea because he doesn't like the author? Could a major policy decision affecting thousands of human lives be hung up because of personal (or even political) animosity? I sure hope not.

Tim Redmond
tredmond@sfbg.com

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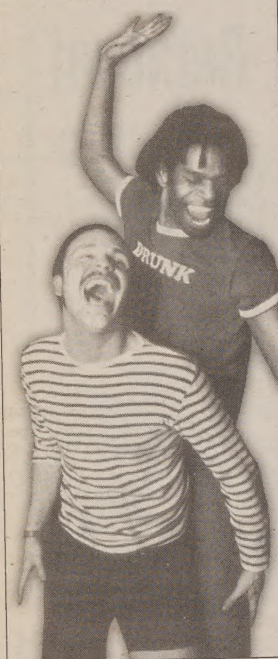
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Since 1966. An independent, locally owned
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cover story Bars and Clubs

Marke B. tells all in Secrets and Lies! Amanda Nowinski on the Endup. A dyke bar crawl through the decades. The under-21 club scene. Burning Man benefit season. And more!

After 'Raich'14

Local cops and the feds are stepping up attacks on medical marijuana. *By Ann Harrison*

Mighty oceans48

The Go-Betweens opt for the lush life.
By Johnny Ray Huston

The cover: Clockwise from top, Sabrina Lee, Nicole Paniaeva, Kelly Guerrero, and Minhtam Tran at Brownies for My Bitches, a twice-monthly club for dykes and their friends at Harvey's in the Castro. Photo and art direction by Mirissa Neff.

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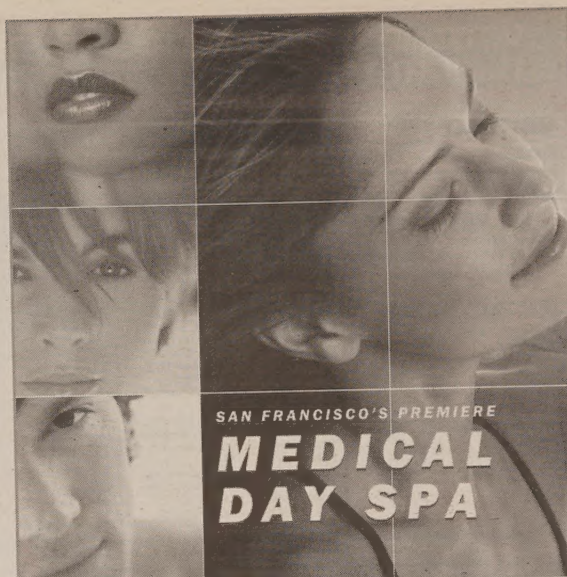
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- Clean & Adjust Rear Brakes (if applicable)
- Adjust Idle Speed (if applicable)
- Adjust Parking Brake (if needed)
- Replace Spark Plugs*
- Inspect Calipers, Rotors & Drums
- Replace Transmission Fluid
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- Replace Brake Fluid
- Check & Adjust Clutch (if needed)
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- Replace Axle Fluid

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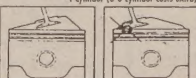
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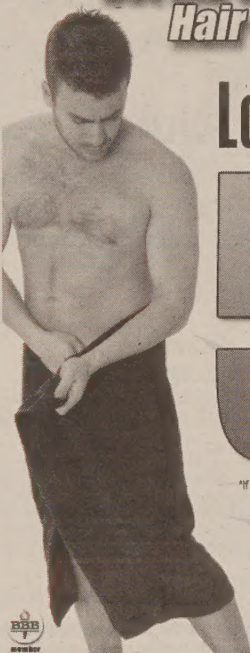
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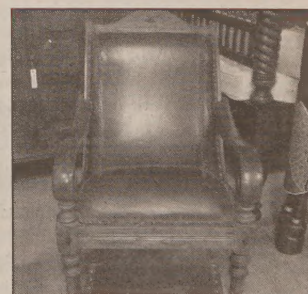


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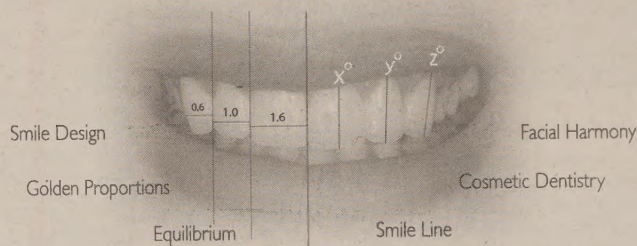
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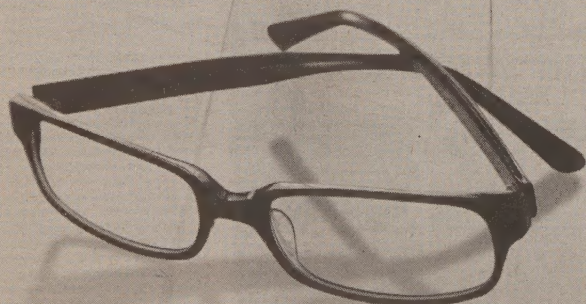


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letters to the editor

Gonzalez and gay rights

In his June 1 letter, Matt Gonzalez left out an important fact that illuminates the degree to which he is on record championing gay rights.

At the Harvey Milk Lesbian, Gay, Bisexual, Transgender Democratic Club forum — before winning his place in the runoff election — Gonzalez stated unequivocally that he supported gay marriage. Gavin Newsom demurred.

Was Newsom afraid to speak his conscience in 2003, or did he change his mind in 2004? Either way, not the kind of advocacy I'd trust.

judy b.
San Francisco

Manchurian Newsom

I've been out of town for a while, but when I opened the paper recently, I couldn't believe what I read. Has Gavin Newsom become the progressives' puppet?

What happened? Has Newsom finally realized that we were right and he was wrong about gay marriage, tidal energy, labor unions, and the environment?

What's next — legalizing medical marijuana? I'd love to see Newsom hand out pot at City Hall! Imagine the national publicity he'd get then. Why, he might even get arrested! Who knows — he might get his suit and hair mussed up in the scuffle and start to even look like Matt!

Now, a cynic could say the United Nations environmental conference hosted by a fellow whose environmental record earned him a D from the Sierra Club, was all show and actually just a boon to the hotel industry (SF Hotel Council and Chamber of Commerce), which funneled thousands into New-

som's mayoral campaign and his two antihomless initiatives. And gay marriage was a disingenuous stunt to win over the likes of us locally, distract from the allegations of his campaign's electoral fraud, and gain him national publicity, which he so craves.

Yet it's still baffling to figure how this homeless-basher, Pelosi suck-up, and Bechtel-, Getty-, and Schwab-financed white-bread Marina boy who was hand-picked and appointed by Willie Brown, has suddenly become one of the biggest preachers of the Gospel of St. Matthew!

I always knew Newsom was a Manchurian candidate, but didn't realize he was ours!

P.S. Shh — don't tell anyone — especially not SFSOS, Fisher, Hellman, Feinstein, the Hotel Council, Golden Gate Restaurant Association, and all those Republicans who voted for him and bought him Room 200.

S. M. Peters
Seattle

Arsenic abounds

From Matthew Hirsch's article ("Between a Rock and a Hardwood," 5/25/05), one might think that we no longer have a problem with arsenic-treated wood. He briefly mentions how San Francisco used to buy wood treated with arsenic but that now it is banned from city purchasing.

Despite this ban on future wood (in 2003), it was estimated in 2002 that 90 percent of existing outdoor structures in the United States are made of arsenic-treated wood. This includes many backyard decks, picnic tables, and playground equipment. Arsenic is a known human carcinogen, linked to lung, skin, and bladder cancer. Arsenic leaches to the

wood's surface and can get on people's hands after touching the wood. Young children can ingest the arsenic after putting their hands in their mouths and are at increased risk of cancer. The Environmental Protection Agency recently issued an announcement recommending that people with arsenic-treated wood structures seal them at least once every year. People should be alerted to this avoidable health risk. To find out more about how to protect yourself from arsenic-treated wood, go to www.safe2play.org or call the Center for Environmental Health's toll-free hotline at 1-877-604-KIDS.

Susan L. Chiang, MPH, MPP
Safe Playgrounds Project Director
Center for Environmental Health
Oakland

Criminal expats

I was very emotional after reading your story about Igor Belov ["From Russia with Blood," 6/1/05]. He could be an innocent man, no doubt, but some general trends highlighted by the story make me wary. Isn't the American government making the same mistake again and again?

I, like Belov, was with the Soviet military troops in Afghanistan, but unlike him I ran away from that place to escape killing the innocent people. And I am not a strong man. So I know perfectly well that it was possible to escape military service in Afghanistan.

I know that the American government did a great and noble job, helping the Afghan people to overcome Soviet aggression. But by financing each and every mujahideen group without any distinction, it helped terrorists and created al-Qaeda.

Belov allegedly started his American life by lying to the Immigration and Customs Enforcement, and that is a very serious problem. I do not know him personally, and once again must stress my opinion that he could possibly be an innocent man. What I do know is the fact that the Russian community is deeply affected by criminals exported from Russia in the last few years.

Zeev Shin
San Francisco

TROUBLETOWN

BY LLOYD DANGLE

35 YEARS AGO, A BREAK-IN AT THE HEADQUARTERS OF THE DEMOCRATIC NATIONAL COMMITTEE LED TO THE DOWNFALL OF A PRESIDENT. WHAT IF WATERGATE HAPPENED NOW?

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G. GORDON LIDDY WOULD BE PROMOTED TO SECRETARY OF AGRICULTURE, THE TERROR ALERT WOULD BE RAISED TO ORANGE.

JADED AND LAZY PUNDITS WOULD CONCEDE THAT WATERGATE IS A NON-STORY.

PLEASE HURRY. I'M SUPPOSED TO CLEAN IN HERE.

LET ME TAKE SOMEBODY OUT!

WE ALREADY KNOW BUSH LIED US INTO WAR. THESE SMOKING GUNS ARE SO OVER-RATED.

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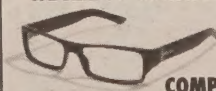
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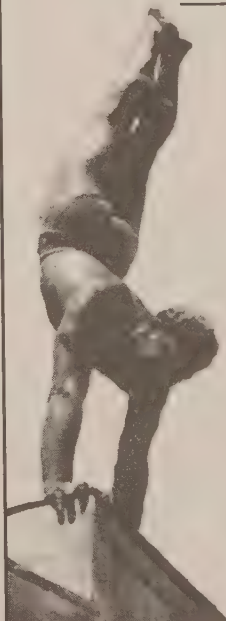
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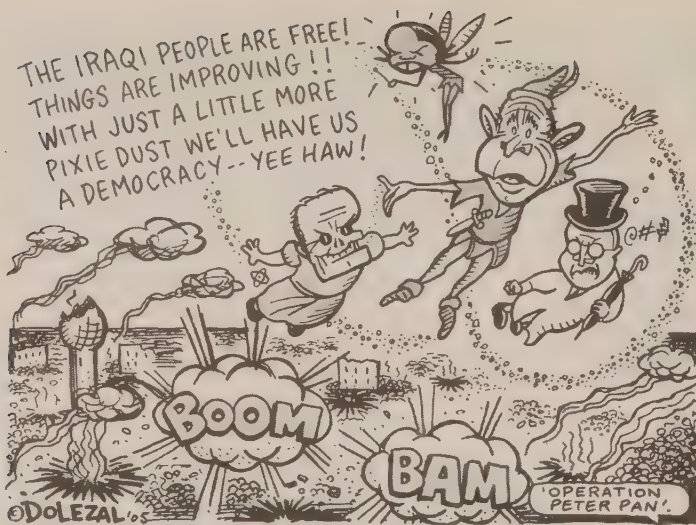
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opinion by **kamala d. harris**

Safe medical pot

Last week the U.S. Supreme Court ruled that state law does not protect patients who use medicinal marijuana from federal prosecution. One of the most important questions for us locally is: Does this decision change anything for patients in San Francisco who rely on medicinal marijuana to alleviate their suffering and pain?

In the wake of the ruling, the position of the San Francisco District Attorney's Office remains consistent: We will not prosecute people who use or sell marijuana for medicinal purposes.

The most important goals to me on this issue are ensuring the rights of patients to access treatments they need for serious medical conditions, and protecting the safety of our community. The Bush administration's approach on medicinal marijuana threatens both of those goals. This is not only an issue of compassion for sick and elderly citizens but also a matter of public safety.

Taking away safe access to this medicine will not stop patients from using medicinal marijuana. On the contrary, fear of arrest or prosecution by federal authorities could discourage patients and their caregivers from safely accessing it at dispensaries and force them to turn to other, more dangerous means. As a community, we do not want to go back to the days when frail and sick people could be forced to purchase medicinal marijuana in city parks from drug dealers under the cover of night. The decision threatens the safety of the frail and elderly and puts communities at risk.

In last week's ruling, the court decided that the federal government could prosecute individuals who use medicinal marijuana, despite our state law permitting it. Progressives generally support an expansive reading of the Constitution's Commerce Clause, which has been important in addressing problems like child labor and in enforcing civil rights laws. But its use

against the sick people using medicinal marijuana is not compassionate.

It is wrong to pursue policies that punish Americans who are sick and use small amounts of marijuana in private as prescribed by a doctor. It is a much smarter use of law enforcement resources to focus on real threats to community safety, such as the trafficking and production of methamphetamine, heroin, and crack cocaine.

We will not prosecute people who use or sell marijuana for medicinal purposes.

In my own life, I have had loved ones and close friends who relied on medicinal marijuana to relieve their suffering and even prolong their lives. San Franciscans have long supported the use of medicinal marijuana to help alleviate the pain experienced by those who suffer from such ailments as AIDS, cancer, multiple sclerosis, epilepsy, and chronic pain.

Locally, we need to make improvements to address public safety and fire concerns. In addition, we need to create regulations to ensure patients are getting safe, nontoxic medicine. I formed, and have been meeting with, a medicinal marijuana advisory group — a group of leaders from the medicinal marijuana community whom I have asked to advise me and to discuss community impacts.

As the chief law enforcement official of this great city, it is my duty to protect the most vulnerable among us from harm. That includes those who are sick and seek care through medicinal marijuana. I pledge to continue this important work. ❖

Kamala D. Harris is San Francisco's district attorney.

editorials

Don't help the feds

There's plenty to argue about in the US Supreme Court's ruling on medical marijuana. Some pot advocates say the outcome wasn't so bad — the court, after all, didn't strike down state laws (like California's) that allow sick people to legally smoke cannabis with a doctor's recommendation. In fact, the *New York Times* editorial page claims the ruling was constitutionally proper: The interstate commerce interpretation that the 6–3 majority upheld has been used to enforce labor laws, environmental laws, and other important, worthy federal acts.

But finding a silver lining for medical marijuana users requires a giant leap of faith. If you think Californians will still be able to buy and smoke pot without going to jail, you have to believe that the Bush administration's Department of Justice, Federal Bureau of Investigation, and Drug Enforcement Administration will simply look the other way. Don't bet on it.

Obviously, Congress ought to pass a law exempting people using pot under a doctor's recommendation from federal drug laws, but that's not going to happen. So San Francisco (and other California cities) needs to take a clear and strong stand

to protect patients from the federal crackdown.

We've argued in the past that the city of San Francisco — through, say, the Department of Public Health — ought to grow and distribute medical marijuana. That would force the Justice Department to go after the city, not some small grower, if it wants to shut down the supply to the city's pot clubs. But there's another, much simpler step that the mayor could immediately take: Direct the San Francisco Police Department not to cooperate with federal authorities on any marijuana cases. That means the cops on the beat — particularly the cowboys in the narcotics squad — should be ordered not to turn any information or tips about pot growers, users, or clubs over to the feds.

If that doesn't happen, some local officers will see the Supreme Court decision as a great excuse to simply call the FBI or DEA whenever they see someone carrying a bag of weed to a local club, bypassing state law by making more pot cases into federal issues. A direct order from the mayor and the Police Commission may be the only thing standing between desperately ill San Franciscans and the Bush administration's silly and dangerous war on medical marijuana. ❖

Welcome, SFPO

More than 500 people showed up Saturday morning for the start of the San Francisco Peoples' Organization founding convention, which is impressive — and a lot of them stuck around, which is even more so. By midafternoon there were still several hundred on hand, attending workshops on civil rights, neighborhood planning, violence prevention, and immigrant issues. It's impossible for any group to claim it represents the entire broad and often fractious spectrum of the San Francisco left, but the attendance was pretty impressive: Young political newcomers energized by the Matt Gonzalez mayoral campaign, veterans of decades of city planning wars, radicals, labor activists, Democrats, Greens, small-business people, straight people, queer people, a fair number of people of color, even a few religious types ... and you got the distinct impression they were all there to work.

Consider a snapshot of what was going on early in the afternoon. Sharon Hewitt, the feisty Hunters Point activist, was promoting an agenda for keeping black kids from dying on the street. "This is the most important thing going on at this conference," she told the *Bay Guardian*. Across the hall, civil rights lawyer Renee Saucedo was leading a discussion on how San Franciscans can fight to protect the rights of immigrants, and Debra Walker, an artist and land-use activist, was helping some 50 urban environmentalists draw up a program for progressive planning, housing, and transportation.

There were, unfortunately, some people missing, most notably Sup. Tom Ammiano, who is still concerned that the organizers aren't taking queer issues seriously. It's hard to imagine a real progressive movement that doesn't include Ammiano, and one of the first things the SFPO has to do is build the bridges that are needed to bring him aboard.

There are other challenges too. The organization's structure is caucus-based, not issue-based, so the leaders will have to figure out how to attract

and involve people who don't see themselves fitting into any of the existing groups (community-based organizations, labor, youth/student, seniors and people with disabilities, women, LGBT, people of color, and people of faith). There's a platform, and a lot of resolutions were passed, but so far much of it is broad and a bit vague; the rhetoric has to be translated into clear, specific action mandates. That's going to be tricky — there's so much to do, so many vitally important issues and causes to take on, but the group's going to have to narrow its focus and pick two or three major campaigns it can handle in the first year.

A few pointers the SFPO board should keep in mind:

- Keep it local. There are all sorts of reasons to fight the Schwarzenegger agenda, and the SFPO should play a role in those battles, but the primary focus has to be on San Francisco.

- Follow the money. No lasting progressive change can happen in this city as long as every constituency group spends half the year fighting for a scrap of the available city resources. Generating another \$200 million a year (at least) has to be a central concern. Progressive taxation was the focus of a morning workshop, and that's an excellent start. Public power — a potentially massive source of new city cash — should also be on the top of the agenda.

- Recruit and endorse local candidates, and hold them accountable. The Community College Board is a mess. The school board has problems. The assessor's job is open this fall. There needs to be a real discussion about the 2007 mayoral race.

That's just a start. For now, though, the SFPO is a welcome addition to the landscape, and we're pleased to see strong steps toward creating the kind of citywide coalition San Francisco has needed for so long. ❖

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After 'Raich'

Politicians and the mass media say all is well, but local cops and the feds are stepping up their attacks on medical marijuana

By Ann Harrison

The media frenzy surrounding last week's Supreme Court ruling on medical cannabis emphasized that the decision does not alter state medical cannabis laws and downplayed the possibility that law enforcement would launch retaliatory raids against patients and caregivers. But local police and federal authorities continue to target the medical cannabis community—even right here in San Francisco, where the political leadership uniformly supports legal access to medical marijuana. The favored tactics of the enforcers of federal drug laws are asset seizures and tax investigations, sometimes preceded by police raids.

On the same day justices ruled in *Gonzalez v. Raich* that the federal government has constitutional authority to prosecute cannabis patients under the Commerce Clause, California's largest operator of medical cannabis dispensaries had its bank accounts frozen by the Los Angeles Police Department. Police say the Drug Enforcement Agency (DEA) and the Internal Revenue Service (IRS) are both involved in the case.

The action was prompted by a May 13 raid carried out by the LAPD against a West Hollywood medical cannabis dispensary run by Compassionate Caregivers. The company operates dispensaries in Bakersfield, West Hollywood, Oakland, San Diego, San Leandro, Ukiah, and San Francisco (Mission Street Caregivers), all of which are now closed.

LAPD spokesperson Lt. Paul Vernon told the *Bay Guardian* the raid was prompted by information suggesting the dispensary was linked to street sales of marijuana and possible gang activity, not simply its role as a medical marijuana provider. But he also told us the LAPD's decision to freeze assets was based on the outcome of the *Raich* decision. "The states cannot pass laws that supersede the federal government," Vernon said.

San Francisco attorney Omar Figueroa said the opinion only interprets the scope of the Commerce Clause

and the authority it grants to Congress. "It doesn't interpret the Supremacy Clause. It doesn't say federal law trumps state law," Figueroa said. "We need to get a clear commitment from the state attorney general to direct the state cops to follow state law."

Compassionate Caregivers manager Sparky Rose emphatically rejected the allegation that his dispensaries are connected to street crime and challenged the LAPD to produce the evidence. Rose said the business was already planning to temporarily cease all its dispensary operations after the Supreme Court ruling, when the LAPD seized its assets. "They knew the money was there, and they knew that if they used federal seizure, we'd never get it back," Rose said.

Rose acknowledged that the sheer size of his operation made it a target for law enforcement. A tour of Compassionate Caregivers' Oakland headquarters last month revealed an efficient corporate operation with purchasing, human resources, IT, and shipping departments that delivered medical cannabis to the company's cannabis clubs. According to Rose, the shutdown put approximately 225 employees out of work and impacted about 7,000 dispensary members and almost 15,000 other patients and caregivers across the state who purchased cannabis from the seven clubs.

Rose declined to say how much money Compassionate Caregivers was generating, but he said the busi-

ness paid out almost \$1 million in federal taxes and about \$100,000 in state taxes last year plus generous wages and workers' compensation. Rose said the company bought cannabis wholesale for \$3,200 to \$3,800 a pound and had profit margins of only 5 to 10 percent after taxes. Given these margins and an average corporate tax rate of 30 percent, the business may have grossed \$25 million annually and netted \$3 million.

"If they do a deep investigation and seize all the patient records and records of expenditures, it could be very ugly because the federal government doesn't look at the costs and does not consider cannabis an expense," said Rose, who noted that this logic is being applied to a federal tax audit of another dispensary in San Francisco.

During a symposium of local defense attorneys at the San Francisco Cannabis Cooperative dispensary June 11, attorney Bill Panzer agreed that one of the federal government's emerging weapons against the dispensaries is attempting to tax them out of existence.

Panzer said he is seeing cases in which the IRS is disallowing deductions for the price of cannabis by arguing that purchasing cannabis is against public policy. This means that if a dispensary grosses \$100,000 and its net is \$50,000, it would be forced to pay taxes on the entire \$100,000. "The clubs that are trying the hardest to comply are the ones most at risk, because those are the ones that have the records, and they are the ones that have filed taxes and declared how much they have taken in," Panzer said.

Mayor Gavin Newsom has called for dispensaries to open their books to city regulators, and supervisors are considering this idea as they develop regulations for them. Many dispensary operators remain concerned these records could be subpoenaed by federal authorities and used to prosecute them.

Continued on page 20

Tiptoeing toward public power

Mirkarimi pushes compromise on community-choice aggregation

By Tim Kington

San Francisco came one step closer June 10 to implementing a modest public power plan that encourages municipal solar power, after some determined diplomacy by Sup. Ross Mirkarimi.

After a four-and-a-half-hour Local Agency Formation Commission meeting, Mirkarimi appeared to have broken a logjam between public power advocate Paul Fenn—author of a community-choice aggregation proposal—and SF Public Utilities Commission staff about how to implement CCA.

The idea of CCA is to allow the city to buy electric power in bulk to undercut Pacific Gas and Electric Co., while at the same time encouraging the use of alternative energy sources like solar, wind, and tidal power. But Fenn (an expert in the field) and the SFPUC had very different visions for implementing the program (see "Co-op Power," 5/11/05).

"For months there has been a need for a melding of the [Fenn and SFPUC] plans," declared Cathleen Sullivan, of the Sierra Club's San Francisco chapter, after the LAFCo meeting. "The outstanding issues were dealt with.... The discussion was substantial, and it was a huge step to resolving the differences."

Mirkarimi took elements from both plans, resulting in a proposed CCA agency that would sign long-term energy contracts that could be altered by the Board of Supervisors in the event of major fluctuations in the energy market.

The SFPUC wanted routine review of the CCA contracts, and Fenn argued that once the contracts are signed, they shouldn't be altered.

The distinctions are complicated, but in essence,

Fenn's vision of CCA would involve the city locking in 7- to 14-year energy-supply contracts. Fenn thinks that's important to demonstrate to Wall Street investors that the city has a stable business model—which will help the city sell the bonds it is preparing to float for new solar-power facilities.

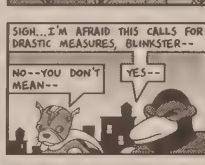
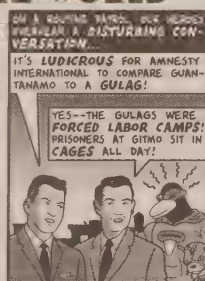
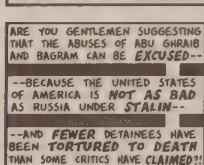
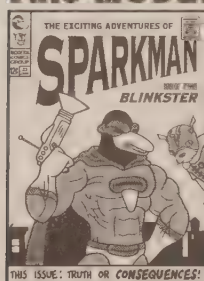
Barbara Hale, the SFPUC's assistant general manager for power, suggested that the city's Rate Fairness Board, which oversees water rates, should be able to periodically review the rates set by the CCA agency. That would keep the city from losing money in the event of energy-market fluctuations. Hale and other SFPUC officials also seemed to feel the contracts proposed by Fenn might be too lengthy, proposing that a five-year contract would be better for the city.

Mirkarimi and other LAFCo members seemed to be leaning toward creating or using the preexisting SFPUC advisory body to make recommendations in the event of massive market fluctuations, but ensuring that the Board of Supervisors would retain the ultimate authority to make any rate changes. Mirkarimi said, "Fenn's plan was aggressive, and the PUC was too tame. Either one unto itself lacked the technical wherewithal to get us where we needed to go."

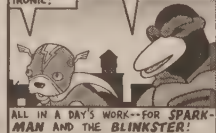
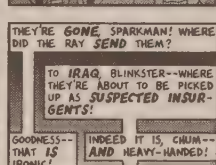
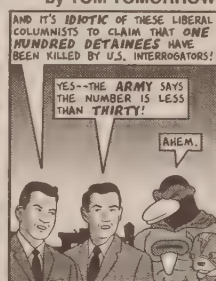
There will be a final LAFCo meeting June 17 to wrap up and merge the Fenn and SFPUC visions of CCA. ♦

P.S. Sup. Tom Ammiano is sponsoring a draft resolution from LAFCo on renegotiating the PG&E franchise fee, a move that—if successful—could net the city millions of dollars. The LAFCo resolution will be drafted June 17 and be forwarded to the Board of Supervisors for consideration and action.

THIS MODERN WORLD



by TOM TOMORROW



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The MBNA factor

Working Assets credit card customers who think they're helping progressive causes are also helping to fund Republicans and the rollback of consumer rights

By Matthew Hirsch

Here's something Working Assets credit cardholders might want to know. With each transaction you are helping to generate revenue for one of the top contributors to the Republican Party.

This fact left Berkeley computer consultant Joe Caldarola, who's held a Working Assets credit card since 1986, in utter disbelief. He characterized Working Assets' relationship with MBNA America Bank, which manages its credit card business, as "a deal with the devil."

Working Assets, according to its Web site, is "one of the most powerful progressive citizen-action groups in the nation." Every time a customer uses its telephone or credit card services, Working Assets donates a portion of the charges to progressive nonprofits. Over 20 years, the company has handed out more than \$47 million, and helped keep its customers informed.

But Caldarola says Working Assets' philanthropy is undermined by its partnership with MBNA. He's been calling on Frank Dunbar, the head of Working Assets' credit card division, to start looking for a new credit vendor.

Working Assets says that's impossible because of its contract with MBNA, which was purchased three years ago from Fleet Bank. And even if it could dump MBNA, how many national banks practice socially responsible investing and never contribute to Republicans?

The dilemma facing progressives who wish to vote with their wallets is not about choosing where to donate their money. Increasingly, there's a different credit card for each organization that's trying to build a better world. The problem is, there are about as many progressive lending institutions as there are Democrats today in the White House.

Working Assets isn't the only do-gooder group sporting an MBNA card. MBNA has more than 5,000 credit card partnerships, many with nonprofits, including the Cal Alumni Association, the Nature Conservancy, and the Rainbow Card, which donates to LGBT causes.

But nobody would make the mistake of calling MBNA "progressive."

One of the largest credit card issuers in the United States, MBNA has deep ties to the Bush Administration and the Republican Party. Since 1994 MBNA has tossed more than \$8 million to the GOP, according to the Center for Responsive Politics. That accounts for 83 percent of all political contributions from the company, its executives, and its employees.

As the feds have loosened regulations on the banking and finance industries, MBNA began pushing aggressive policies on its credit cardholders that are driving up interest rates and other costly fees. It was a notice from MBNA of such policy changes that first led Caldarola to contact Working Assets.

A bookish, middle-aged man with giant eyeglasses and a nose for detail, Caldarola spotted something in the fine print that appeared similar to a lending policy known as "universal default." Universal default means a credit card company can automatically jack up your interest rate anytime your overall credit drops — even if you've never missed or been late on a payment.

In the letter Caldarola received May 2, MBNA warned that it could raise interest rates as high as 25 percent, without any additional no-

tice, if a cardholder makes a late payment or exceeds the credit limit. The higher default interest rate would then apply to all new and outstanding credit card balances.

Caldarola brought the letter to the San Francisco-based nonprofit Consumer Action, where he volunteers every Tuesday, and he's been making his anti-MBNA appeal to Working Assets ever since.

"All I asked for is a dialogue between them and their customers. They have a duty to admit to their own customers that they're stuck in a bad contract with MBNA," said Caldarola.

When asked about MBNA's ties to the Republican Party, Maia Ettinger, the in-house counsel for Working Assets, said, "We don't think corporations should be engaged in influencing elections the way MBNA does."

Ettinger declined to discuss the terms of Working Assets' contract with MBNA, noting it would violate the agreement to do so. But she told us Working Assets complained about the recent credit card policy changes, which MBNA told its 101,000-plus cardholders about without first notifying Working Assets.

Inevitably, Ettinger said Working Assets will be at odds with the banking industry over one issue or another, but that's never influenced how the company is run. "We don't compromise our stance on the issues based on a relationship with a bank," she said.

The difference is that Working Assets lets its customers decide which issues to support and which organizations to fund, Ettinger said. MBNA does not. "MBNA didn't ask its customers, 'Hey guys, should we support the [federal] bankruptcy bill?'" she said.

That legislation, the 2005 Bankruptcy Abuse Prevention and Consumer Protection Act, which MBNA lobbied for Congress to pass, is expected to make credit card debt even harder to handle. That's especially true in the Bay Area, where the average income is higher than in most of the state — but so is the cost of living.

The law, which takes effect in October, establishes tighter limits on who can have debt wiped clean in bankruptcy court. It also extends the amount of time people remain indebted to their lenders from the time they file bankruptcy.

MBNA spokesperson Jim Donahue didn't our return calls for this story, but we were able to obtain the testimony of Louis Freeh. Freeh was director of the FBI during George W. Bush's first term in the White House, and now he serves as vice chairman and general counsel for MBNA Corp.

On May 17 he told the US Senate Banking Committee, "When we increase a customer's [interest rate], we do so for one of two reasons: Either our costs have increased, or the customer's credit worthiness indicates a higher risk than is supported by the current price."

The second reason sounds a lot like universal default, but, strangely, Freeh also told the Senate, "MBNA does not practice universal default."

That's not exactly true, said Joseph Ridout, of Consumer Action, a San Francisco-based nonprofit that publishes an annual credit card survey. He wants the government to take a closer look at universal default.

"Frankly, [universal default] should be illegal, and some states are taking steps to make it illegal," he said, including New York.



Discovering devilish details: Joe Caldarola, left, and Joseph Ridout are trying to get Working Assets to dump MBNA.

Like Caldarola, Ridout also wants to see Working Assets end its partnership with MBNA. He said it's difficult for the company to claim it's funding progressive social change when it's also funding the rollback of social change.

Here's how it works: Assume somebody spends \$100 at the grocery store using a Working Assets credit card. Ten cents of that money will end up as a contribution to one of Working Assets' donor recipients. Meanwhile, about \$1.75 will flow to MBNA, according to Ridout.

The \$1.75 represents an estimated 1.75 percent "interchange fee" merchants must fork over to credit card companies, a figure that's risen sharply in recent years. Of course, any fees the cardholder must pay — finance charges, late fees, and over-limit fees, for example — would add to MBNA's revenue from its partnership with Working Assets.

"People accept their cards because they fully believe their spending habits have an impact on the sociopolitical side of things. I wonder how many Working Assets cardholders know they're funding the Republican Party?" Ridout said.

Ridout suggested that Working Assets set up a socially responsible credit card. Maybe, he proposed, progressive groups could come together and form some sort of a credit co-op.

Assuming progressives could gather the capital needed to open a bank, could a socially responsible credit card really work? Peter Camejo, a progressive asset manager who was Ralph Nader's running mate in the 2004 presidential election, told us he doesn't think so.

"It is very difficult to create counter financial institutions. Those who try to do that could set themselves up to have a disaster on their hands," he said.

But consumer advocates agree that nonprofits should try to hook up with alternative lenders like credit unions, which generally have competitive rates and are less likely to take advantage of credit cardholders.

Four years ago, Camejo looked into the idea of creating a Green Party credit card in partnership with a bank. It's an idea he and the Green Party haven't totally left behind, Camejo said. Meanwhile, the Democrats have already launched a DemCard, offered by the upstart Juniper Bank, based in Delaware. The DemCard is now available in 26 states, including California. ♦

Visit BuyBlue.org for information on Democrat-friendly lending institutions, and see Consumer-Action.org for more on how the policies of major credit card lenders stack up. Consumer Action's 2005 credit card survey is due out later this month.

E-mail Matthew Hirsch at matthew@sfbg.com.

Learning about politics

Student leaders are standing up to the superintendent — and feeling the backlash

By Tali Woodward

Elected by his peers two years ago to be a student representative to the San Francisco Board of Education, Alan Wong has seen his share of political discord. And when the 17-year-old Lincoln High School student decided last month to introduce two resolutions to the Student Advisory Council (SAC) — a panel made up of students from the city's public high schools — he suspected he might get some

heat from Supt. Arlene Ackerman.

One of the measures is critical of the raise and severance package Ackerman landed last November — and urges the superintendent "in goodwill to renegotiate her contract," given budget pressures and a legal challenge to the agreement (see "Cutting the Golden Parachute," 5/4/05). The other resolution opposes reconstitution, a type of school reform built around replacing the teachers who work at a particular school.

Wong knew that these are among the most divisive issues facing the district, but he felt the students needed to weigh in.

"When the superintendent and the Board of Education make decisions, they don't consider what the students think or want," Wong told us. "We don't have politics to think about — we are free to vote our conscience. We have a budget shortfall and we are raising the superintendent's salary. That doesn't make sense." He also said that reconstitution is "just plain disrespectful" of "the people that work day-to-day with students."

The SAC's recommendations are advisory and don't carry any real legal weight. Nonetheless, SAC members say adults who work with the SAC have pressured

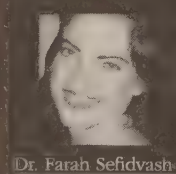
them to drop the resolutions — even implying that Ackerman might dismantle the SAC if the measures were to pass. Students have gotten intimidating phone calls at their homes, stern warnings from their principals — and an education in the uglier side of politics.

"Normally we students don't get a say in what happens. The SAC is our one way of expressing our own opinions," Diana Suen, who represents Lowell High on the SAC, told us. She said that budget strain is very apparent at her school: "Classes are going to be cancelled, the ceilings are about to fall on us, the walls are rotting. And then the superintendent is trying to keep our voices down — that's just really messed up."

Continued on page 20

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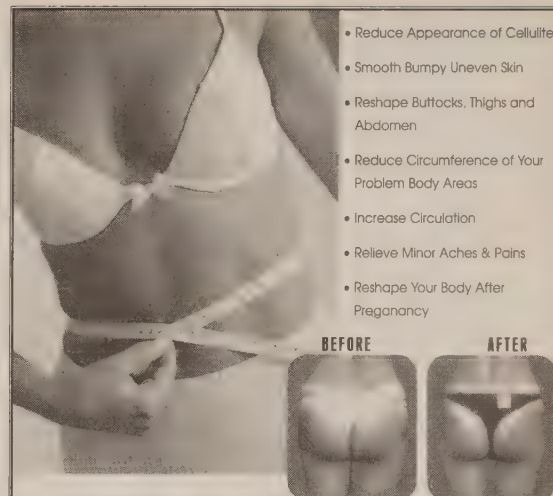
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alerts by deborah giattina

Pigs with feelings

Wednesday, June 15, enter the emotional life of farm animals through a documentary for animal lovers of all ages by Jeffrey Masson, author of *The Pig Who Sang to the Moon*. 7:30 p.m., Humanist Hall, 390 27th St., Oakl. Free (\$5 donation accepted). (510) 451-5818.

Teleconsolidation

Wednesday, June 15, Ed Whitacre, chair and CEO of SBC Communications, gives his spiel on the benefits of telecommunications deregulation to consumers. 6 p.m., Commonwealth Club of California, 595 Market, second floor, SF. \$18, free for members. (415) 597-6700.

Doc by Che's daughter

Thursday, June 16, see Chávez, Venezuela, and the New Latin America, a documentary by Aleida Guevara (Che Guevara's daughter) about the aftermath of the attempted coup against Hugo Chávez in 2002, at a screening sponsored by International ANSWER. 7:30 p.m., Artists' Television Access, 992 Valencia, SF. \$5. (415) 824-3890.

Girls in lab coats

Thursday, June 16, Sally Ride, the first woman to travel to outer space, gives a talk on the dearth of young women studying the sciences and how her program, Imaginary Lines, encourages young women to follow in her footsteps. Check-in 5:15, program 6 p.m., Herbst Theatre, 401 Van Ness, SF. \$45, \$25 for members, \$125 for premium seating. (415) 392-4400 (reservations).

Mission High benefit

Friday, June 17, help raise scholarship money for college-bound students at Mission High School by attending a screening of *The Power of Nightmares: The Rise of the Politics of Fear*, a three-part BBC documentary about Islam and American conservatism. 7 p.m., Mission High School Auditorium, 18th St. and Dolores, SF. \$10 suggested donation. (415) 241-6240, ext. 3213.

Urban sprawl and health

Friday, June 17, find out how urban sprawl possibly contributes to childhood obesity and diabetes from Dr. Richard Jackson of the state Public Health Office. Lynn Terry of the California Air Resources Board discusses land use and air quality. 10 a.m., Joseph P. Bort MetroCenter, 101 Eighth St., Oakl. Free. (510) 464-7942.

White kids on hip-hop

Friday, June 17, attend a panel about white privilege and hip-hop with speakers Jeff Chang, music critic and author of the recent hip-hop history *Can't Stop Won't Stop*; Adam Mansbach, author of *Angry Black White Boy*; Tricia Rose, professor of American Studies at UC Santa Cruz; Bakari Kitwana, former executive editor of the hip-hop magazine *The Source* and author of *Why White Kids Love Hip-Hop*; and University of Chicago professor Dave Stovall. The executive producer of KPFA's *Hard Knock Radio*, Waylon Southon, moderates. 7:30 p.m., Cody's Books, 2454 Telegraph, Berk. Free. (510) 845-7852.

Build an art cafe

Sunday, June 19, join a town hall meeting hosted by the Buffalo Joy Park Project and offer input on the creation of a community arts cafe in Oakland. 2-5 p.m., YWCA of Oakland, 1515 Webster, Oakl. Free. (510) 847-1857, www.buffalojoypark.com.

Iraq's labor movement

Sunday, June 19, learn from members of the General Union of Oil Workers in Basrah about what you can do to support their cause, resist privatization, and create a real democracy in Iraq. 7 p.m., St. Joseph the Worker Church, 1640 Addison, Berk. Donations accepted. (510) 548-0542, www.mecaforpeace.org.

Insider's report on Iraq

Monday, June 20, get the inside scoop on the problems with Iraq's reconstruction from former senior advisor to the JS Department of State David Phillips, who also recently authored *Losing Iraq*. Check-in 5:30 p.m., program 6 p.m., World Affairs Council, 312 Sutter, second floor conference room, SF. \$15, \$7 for cosponsors, \$5 for students with ID, free for members. (415) 293-4600, www.itsyourworld.org.

China in the WTO

Tuesday, June 21, Dr. Marsha Vande Berg of

Pacific Pension Institute examines issues between China and Taiwan and the prospect of China in the World Trade Organization, in a series focusing on crises in northeast Asia sponsored by the Japan Society of Northern California. Check-in 11:30 a.m., program noon, World Affairs Council, 312 Sutter, second floor conference room, SF. \$5, free for members and students with ID. (415) 986-4383, www.usa-japan.org.

Herrera fundraiser

Tuesday, June 21, help re-elect City Attorney

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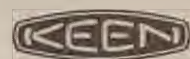
Dennis Herrera by contributing to his campaign at this fundraiser party hosted by Al Baum, Sup. Bevan Dufty, Jim Haas, Hon. Leslie Katz, and others. 6:30-8:30 p.m., home of Jeff Anderson and Jeff Soukup, 4362 23rd St., SF. \$150 suggested donation. (415) 948-6365.

Protest police misconduct

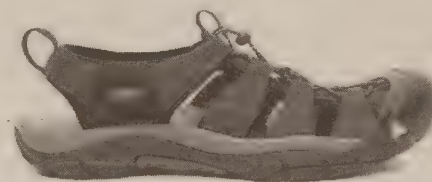
Tuesday, June 21, protest the slaying of Julio Ayala by 13 South San Francisco police officers last April and sign a petition (www.petitiononline.com/just4/petition.html) to demand the immediate issuing of reports from

the South San Francisco Police Department and an FBI investigation of police misconduct. 8:30 a.m., Hall of Justice and Records, Board of Supervisors Chambers, 400 County Center, Redwood City. ♦

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Kilo's comeback

In the housing projects, an ex-con offers wisdom — and haircuts. By A.C. Thompson

Keith "Kilo" Perry's joint stands at the corner of Santos Street and Sunnydale Avenue, in the heart of the Sunnydale housing projects, a swath of nearly 800 aging two-story concrete and cinder-block row houses.

Kilo runs the Sunnydale Barbershop out of the ground floor of a converted row house. On the wall is a sign saying, "No weed in the shop, thanks!" and a poster bearding the photos of 20 black men who've been killed in recent years ("Were you there when I was murdered?" it asks). The space — little larger than a prison cell — is equipped with two well-used barber chairs upholstered with maroon Naugahyde, a floor covered in baby blue linoleum tiles, and a TV tuned to Black Entertainment Television.

The barber, who sports a teardrop tattoo beneath one eye, knows all about prison cells — he's got a three-page rap sheet that dates back to 1968, and he has done time in a panoply of county and state lockups. Now, at age 50, it looks like Kilo is finally getting serious about staying out of the joint. He's been back on the streets since 2003, and he's thinking perhaps this little micro-enterprise will be his ticket to long-term freedom and stability.

Kilo's aptitude for chopping, coiffing, and styling hair served him well during his days as a con; it seems even the super-hardcore alpha-dog inmates who control and terrorize their fellow prisoners

appreciate a decent haircut. Inside, he traded his services for goods purchased from the prison commissary. "I was cutting hair on the inside for soups. One soup is 25 cents," he recounts with a laugh.

Every ex-con's story hovers around the question of whether he or she will make it on the outside. But for Kilo there's another question: whether society will let him save himself, and perhaps, save a few of the kids in this neighborhood.

• • •

Derrell Thomas, 10, and his mother, Renee Davis, visit Kilo on a warm afternoon in early June. Thomas's cranium is blanketed with a mess of unkempt hair he's trying to twist into dreadlocks. Mom

forgotten city part two of an occasional series

ain't going for it. "He'll look better with it all cut off," Davis says.

Kilo, a charismatic, über-personable guy with a million tales to tell, is clad in a crisp pair of baggy blues and an XL South Pole button-down. His mustache and thin rail of a beard are meticulously shaped.

He makes a few exploratory passes with the clippers. "Cutting hair is like being a hound dog," Kilo says, meaning a good barber heeds the clues offered up by the client's hair. He's trimmed a spot on

the back of Thomas's head. "See this?" Kilo asks, pointing to a fingerprintish swirl of hair. "That's the crown. You've got to follow the direction of the hair. You don't cut against it."

After gently but speedily mowing Thomas's three-inch pile of tangled curls down to a thin fuzz, Kilo comes to his itty-bitty preteen sideburns. "Guys my age call 'em sideburns. Young cats call 'em icicles. You gotta know the terminology," Kilo sculpts Thomas's tiny icicles into little points, then goes over his ears, artfully buzzing the clippers, leaving a perfect arc above each ear. Starting at Thomas's forehead, he adds the pièce de résistance, cutting a design — a sort of backward Nike swoosh — in a matter of seconds. The whole \$10 cut takes about 10 minutes.

Watching Kilo work, it's obvious he loves his vocation. His involvement in the trade stretches back to 1971, when he worked in a salon with his then-girlfriend, Demetria Black. Kilo says that at the apex of his career, during the Jheri-curl era, he could pocket \$300 to \$400 a day. "We were the king and queen of SF, as far as doing hair goes," he recalls. But around the same time, he got heavily into snorting and selling cocaine — later crack and heroin played central roles in his life.

His stint as royalty was short-lived.

At one point in the '80s, he did a year in county jail for selling coke, got out, and on his first day of freedom tried unsuccessfully to hijack a whole rack of clothes from the Emporium department store, a feat of nongenius that sent him directly back to jail. The anecdote typifies the Kilo of yore. "I wasn't living. I was tore up," he admits, adding — and this is painful for a connoisseur of style like Kilo to admit — his hair was a fashion train wreck. "I was looking like Woody Woodpecker."

• • •

Sunnydale, in a lot of ways, is the core of what you could call Forgotten San Fran-



New deal: Kilo chills (above) and sculpts Derrell Thomas's icicles (below).

cisco. It's distant. Situated on the extreme southeast edge of the city, near the Cow Palace, the decrepit micro-neighborhood is a long bus ride from anywhere. It's poor. According to San Francisco Housing Authority figures, the average annual income in public housing is \$11,601. The bulk of the population is African American, with Pacific Islanders — mostly Samoans — the second-most-populous ethnic group.

People live here — and in a couple of other subsidized apartment complexes nearby — scrabbling to make ends meet. They die here. Often violently. Horribly. Either way, hardly anybody ever notices.

Mention Sunnydale to white folks and half the time they'll think you're talking about Sunnyvale, a Silicon Valley town 38 miles down the peninsula. Suffice it to say that the only time the *San Francisco Chronicle* covers the area, a chunk of Visitation Valley, is when someone gets murdered — and even on that front, Sunnydale seems to get far less ink than Bayview-Hunters Point, even though it's nearly as brutal.

The project homes have been repainted relatively recently in neat shades of aquamarine and beige, but dozens of the units are abandoned and vacant, their windows covered with plywood. This despite a Bay Area-wide housing shortage and a waiting list of some 28,000 would-be tenants.

The Sunnydale Barbershop is a satellite of the Bayview Barber College, a city-funded project aimed at creating careers for employment-challenged dudes like Kilo. While enrolled at the college, Kilo is accumulating the 1,500 hours of work experience he needs to get his barber's license from the state Board of Barbering and Cosmetology.

The Sunnydale spot is a tough assignment. The rear entrance of the place is boarded over — a reminder of the time some neighborhood thugs broke down the door in their fervor to attack a foe in the shop. Just a few days ago, someone fired off a bunch of bullets at somebody standing right in front of the shop. It was 10:15 in the morning.

"I'm proud of my dad," says Kilo's son, Antoine Perry, 25, who overcame the

chaos of his upbringing to become a social worker for the city (see "The Transformation," 5/18/05). "They put him in Sunnydale because only an OG could work there." The local hard-asses wouldn't respect a younger, less-seasoned guy, says Perry, who lost a friend to gunfire just down the street from the shop.

And that brings us to the other part of Kilo's job description. Besides being a barber, Kilo considers himself a mentor, a friend, a sage fount of street wisdom, and the shop has become a serious hang-out for project kids. Last year the city's Board of Supervisors gave Kilo an official commendation recognizing his efforts as a "violence prevention specialist."

"I'm a violence prevention specialist because I know everything about it," he quips.

The whole barbershop thing "is really about me interacting with the kids. I'm trying to rescue them before they fall into the game.... I want to make life better for these young people, to be a big brother. I don't want to see them in San Quentin."

"I think he's doing a really good job," says Kim Mitchell, director of the nearby Willie L. Brown Youth Center. "He'll talk to you, give you advice. This is such a tough environment, and he won't over those young guys very quickly."

• • •

At this juncture, Kilo is just barely surviving financially. He's still on parole, and will be until mid-2006. And he's got one looming concern about his transition from con to citizen: He's afraid the state cosmetology board won't grant him a barber's license because of his criminal record.

It's a valid concern, according to board spokesperson Miles Bristow, who says the board has the discretion to bar ex-offenders from the profession if they've been busted for certain felonies or are guilty of crimes involving "dishonesty, fraud, or deceit."

Kilo isn't overjoyed with the situation. As he puts it, "I'm trying to make myself acceptable to society, but I don't know what society wants." ♦

E-mail A.C. Thompson at ac.thompson@sfbg.com.



Marijuana

From page 14

Federal authorities are not focusing just on big-money operations in their financial probes. Mike and Valerie Corral, founders of the Wo/Men's Alliance for Medical Marijuana (WAMM) — which provides free medical cannabis to about 200 chronically sick and dying patients in Santa Cruz — are being audited by the IRS, which has referred the case to its criminal division for possible tax evasion charges.

"It is not like we have much money in the bank," Mike Corral said. "Coming after Val and I personally is not just about taxes but persecution."

The Corrals said they are being audited for the year 2002, when 30 armed DEA agents raided the group's cannabis garden. In 2003 a federal court granted WAMM an injunction against federal prosecution. In the aftermath of the *Raich* decision, Corral said he expects federal authorities to petition the court to lift the injunction.

Patients and growers investigated by San Francisco police worry they too will be targeted by federal law enforcement. Capt. Tim Hettrich, head of the SFPD's vice department, said at a community meeting in April that he and his officers are "bound by federal guidelines to turn over any marijuana grows over 1,000 plants to federal authorities." Deputy District Attorney Russ Giuntini said he is not aware of any such guidelines.

"I'm very concerned about them seizing assets, but I'm mostly concerned about getting turned over to the feds," said San Francisco artist Mario Martinez, who was arrested last October by SFPD Sgt. Marty Halloran for growing 98 plants for himself and eight other patients in a small collective.

Martinez is now facing a year in county jail if convicted of cultivation and possession for sale, despite a pledge from District Attorney Kamala Harris not to prosecute medical pot cases (see Opinion, page 12). ♦

E-mail news@sfbg.com.

Student leaders

From page 15

Behind-the-scenes pressure

By all accounts some SAC members were hesitant to support Wong's resolutions, which were scheduled for a committee meeting on May 30. Then, on May 25, an employee of the Youth Leadership Institute, a nonprofit that helps the school district run the SAC (and has yet to renew its contract), sent out an e-mail rescheduling the meeting for the very next evening.

Several SAC representatives who had agreed to cosponsor the measures had been persuaded to withdraw their support by the time Wong arrived at the meeting, he told us. Before and during the gathering, other students said, staffers with YLI and the SFUSD either said or "strongly implied" the resolutions would threaten the existence of the SAC.

Representative Jason Wong told us he isn't convinced that the SAC has spent enough time analyzing the issues. Yet he understands why supporters felt pressured: "Staff did say that the superintendent had communicated that her feelings were hurt. I think that's how some students might have felt intimidated."

The committee voted to table the superintendent's resolution and to place the measure dealing with reconstitution on the agenda as an informational item for the June 6 meeting, which was supposed to be the last of the year.

Balboa High student Amanda Piercy wasn't able to attend the meeting, but she didn't escape pressure. "A staff member contacted me and said I should take my name off the resolution — that we could face retaliation from the board and the superintendent," Piercy told us. "I said that I would not feel like a strong leader if I did that." She kept her name on both measures.

Suen took her name off the resolution, but later told us, "The only reason people aren't supporting this is because they're afraid about not having a voice. So the stifling — it's already happening."

YLI vice president Lorne Needle, who works with the SAC, told us, "I didn't pressure any of the young people." He refused to comment on whether students were pressured by anyone else. "I don't believe YLI staff have pressured people," his boss, Maureen Sedonaen, said. "The school district questioned whether the young people had all the information."

Ackerman and her deputies declined to answer questions about the accounts from students.

More intervention

Tensions were high from the very start of the June 6 meeting, and students noted they had never seen so many adults attend one of their gatherings.

When the president of the SAC announced that the resolutions couldn't be discussed because they weren't on the agenda, Piercy and others argued that since the committee meeting wasn't noticed 72 hours beforehand, it was void.

District General Counsel David Campos said voting would violate the state's Brown Act. Moreover, Campos told the students, "I really think it's dangerous for anyone in the district — be it a student organization or not — to be involved in issues that could potentially involve liability on the part of the district."

He wasn't the only adult giving the SAC advice. Several members of the audience encouraged the kids to stand up against the superintendent; others simply reassured them they should vote their conscience. But Ackerman's liaison to the SAC, Brad Stam, said several times he was "confused by the urgency."

"If there are some members who don't want to participate in what would be an illegal meeting, you're within your rights as individuals to leave the meeting," he said. "And if there's not a quorum, the meeting would not proceed." (This prompted teachers union president Dennis Kelly to interject sarcastically, "You're not trying to sway anything, are you?")

Eventually the SAC came to a consensus that they should schedule a new meeting. But on June 9, Ackerman sent an e-mail stating, "It has come to my attention that the Student Advisory Council is considering two important resolutions on which I would like to give my personal perspective. I am unable to be present at the SAC meeting currently scheduled for June 13. Therefore, I am postponing the meeting."

SFUSD's public relations office later issued a statement saying, "The superintendent feels it is important for her to continue to support the SAC fully by being available to address any concerns or questions in person the student representatives may have in order for them to make well-informed decisions."

Many SAC representatives questioned Ackerman's authority to delay the meeting and feared that it would be impossible to assemble council members during summer vacation. They decided to round up everyone as planned.

As the meeting got started, lawyer Campos again warned the SAC that they might run afoul of the Brown Act. He said that whether or not the superintendent had the right to postpone the meeting, the last public notice that went out said that the June 13 session had been cancelled.

But Wong refused to back down, and asked the body to vote to continue: "If the school district is willing to sue a group of students that are representing their views and make us have another meeting, then so be it." After a unanimous vote, the SAC took public comment — mainly from students — and had a long discussion on each measure. They passed both resolutions overwhelmingly — with one abstention on each, and not a single "no" vote.

Yet the matter may not be closed. As the council members gathered June 13, SFUSD officials handed out a 30-page press packet alleging that adult critics of the superintendent are "using" SAC members. "We leave it open to public examination if it is plausible that the resolutions were indeed written solely by the students who originally submitted it, or instead with the assistance of adults," reads the statement.

In an accompanying letter, Ackerman wrote, "I have recently seen some very disturbing signs that certain adults are trying very hard to manipulate SAC members in order to pursue their own political objectives. I think this type of behavior is shameful, and I caution all members of the SAC to guard against being used to promote other people's agendas." The most relevant attached document was a personal e-mail Wong received from an adult encouraging the SAC to hold the meeting.

But the students maintain that they were working independently — at least until they faced pressure from the district and asked some people for advice, Wong told us that he borrowed language from newspaper articles concerning these issues, but that no adult was involved in drafting either resolution. ♦

To read the SFUSD press packet and our commentary on it, see www.sfbg.com.

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A league of its own

The Albany Bowl celebrates a half century of Olympic proportions.

By Ben Bush

Its pastel and stucco exterior stitched with neon piping, the **Albany Bowl** (540 San Pablo, Albany, 510-526-8818) beckons with its warmth and light. Stepping inside, one hears the thunder of colliding pins along 36 parallel lanes. The Bay Area is known for its polyphony of opinions, culture, and approaches to life, and its full spectrum can be seen at the Albany Bowl, from rockabilly to hip-hop, from UC students to 9-to-5-ers, from retirees to manic packs of toddlers.

Rising property values have made the large lot size necessary for bowling alleys a bit impractical, and establishments like College Bowl and Japantown Bowl have closed, their space divvied into smaller retail stores. Soon to be 56 years old, the Albany Bowl has stayed successful by accommodating a varied clientele and a steady flow of customers from 9 a.m. until 2 a.m., 364 days a year (the Bowl closes on Christmas Day).

And this alley has a flair all its own. In addition to the requisite burger and fries, the attached diner also prepares a selection of Thai food. Every time a shot is sunk at one of the red velvet-covered pool tables, it's like the cue ball is attending a gala affair, trotting across the Academy Awards carpet. When I first stopped by, part-owner and general manager **John Tierney** was seated at one of the pool tables, using it as a desk while preparing a speech for an upcoming bowling tournament.

"Our bowling center is unique," he said, "because we looked at what the community wanted." Tierney is particularly proud of two 95-year-old women who come in once a week for league bowling. "It's a lifelong sport. It keeps your body moving from five to ninety-five." People of all ages show up here to bowl, and upwards of 30 family birthday parties take



The bowling gene? Albany Bowl part-owner John Tierney watches his daughter, Britney, a top collegiate bowler and member of Junior Team USA.

place per weekend, as well as events for 150 local schools and churches.

On Friday night, music videos play on projection screens over the center lanes, including a trippy cross fade-filled, sepia-toned video for Stevie Wonder's "Superstition." Saturdays, the bar offers a prize for the highest score on the automated, uncheatable dartboards; one recent week, the prize money was a lofty \$390. That could buy a lot of shoe rentals.

"I was at the bowling alley, and there were about 20 people crowded around the Dance Dance Revolution video game machines," frequent bowler Steve Loewinsohn said. "At the center of the crowd was one teenage boy playing both machines simultaneously by jumping back and forth between them. It was amazing."

Ever wanted to know what size shoe

Winona Ryder wears? Ask Tierney. A wall of photos shows him posed beside various celebrities who have visited the bowling alley, including esteemed celebrities like Barry Scheck (O.J. Simpson's DNA expert), Billie Joe Armstrong of Green Day, and former Raiders fullback John Ritchie. It's enough to make one wax sentimental about the comparative international cooperation of Bush Sr.'s administration when you see the picture of an astonished Tierney shaking hands with the former president at the International Bowl Expo, the trade show that brings together bowling center proprietors from all across the world.

A former designer of New York City Transit cars and tools for airplane maintenance, Tierney's designer's eye is evident in the care with which he has remodeled the bowling center. However, his true passion has always been bowling itself. "I knew I wanted to be in the bowling business when I was five. That was all I wanted to do every day of my life."

Tierney's daughter, Britney, is one of the top female collegiate bowlers in the country, and a member of Junior Team USA, which is as close as there is to an Olympic team. Despite the best efforts of the bowling industry, the sport has yet to be included in that worldwide event. "Bowling has been around for hundreds of years. It's the largest participatory sport in the world, with 70 million people every year. The Olympic committee will allow ballroom dancing but not bowling. It's a really sad thing," Tierney grumbled. While bowling may not yet be allowed in the Olympics, the Albany Bowl gets the gold. ♦

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Wine city Enjoy wine country without the long, drunk drive home at **Wattle Creek's** new wine tasting room in Ghirardelli Square (900 N. Point, Suite E211, SF. 415-359-1206). Australian-born owners **Kristine** and **Chris Williams** created a vineyard in Alexander Valley influenced by the agricultural similarities to the Barossa Valley in Australia, and now they're bringing their country palate to city slickers. Tourist-watch on the patio seven days a week. (Chellis Ying)

Hot tickets Want to help a senior citizen catch an A's game? **Community Access Tickets Service** (965 Mission, SF. (415) 543-1400, www.communitytickets.org) is a nonprofit that rose from the ashes of BASS Tickets to distribute free tickets to the socioeconomically disadvantaged. According to founder and executive director **Zoe Kahana**, "if we think art and culture are important, then we have to think that it's important for everyone." Now in its first year, CATS has distributed 40,000 tickets to theater events, big games, concerts, and more through donations and volunteers. (Giselle Velazquez)

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Ika Resuraa

We were both starving, and made the bad mistake of drinking pear cider instead of eating. That's probably why Charlie wound up running down the street to buy two slices of extra-thin-crust cheese pizza, which she carried back to the bar open-faced in the rain. Munching on semi soggy, steaming triangles, we waited for our friends to arrive. Nobody was there yet, but my phone kept lighting up with SMSs.

"I'm eating dinner down the street," Jesse messaged.

"Oh, are you at Sunflower?" I messaged back, naming his favorite restaurant in the area.

"No," he wrote back. Typical Jesse — always interpreting questions as if he were a computer. A human might have said, "No, I'm at Pakwan." Jesse, however, prefers binary minimalism. It gets even worse if you try an "or" statement on him. "Do you want sushi or veggie Chinese?" I might ask. "Yes," he'll reply.

Just as the SMSing was petering out, Lorena and Gregor arrived in the flesh. I think they'd gotten my e-mail about the movie, or maybe they saw Charlie's message on Tribe.net.

If I had a voice-over for that perfect evening, it would say, "Whether you're a human or a squid, you can be a hero."

At least we weren't using Dodgeball. The night before, Jackson had SMSed me after leaving the boring event where I'd been congratulating him on stealing somebody's unattended glass of wine. "Going to another bar with some nerds we picked up via Dodgeball," he wrote. Dodgeball is a privacy-defying technology (of course Google recently bought it) that lets you send out "check in" signals from your cell phone that message a list of friends when you go somewhere. If any of them are in the area, they can stop by. Or your cell phone can alert you if you enter an area where some of your friends are hanging out. It also works with friends of friends, so you have an excuse to talk to semirandom strangers, viz: "Hi, you're a Dodgeball friend of my friend Jackson. Want to talk about blogs?"

Who needs surveillance when you can just broadcast your location to tons of strangers all the time? Lucky for me, I'll never be tempted to use Dodgeball, as it only allows people who pick "male" or "female" on the sign-up form to use the service. If you leave that section blank, a helpful red banner informs you, "You need to tell whether you're a boy or girl!" Apparently you can't be located in social or geographical space unless you pick a gender. Fucking twits. Who the hell wants to alert all those "friends of friends of friends" that there's a girl nearby whom they can hit on drunkenly?

But I was actually going somewhere before that little rant. Lorena and Gregor had arrived without the aid of mobile gender-identification technologies, and we were about to see the world's greatest movie ever: *The Calamari Wrestler*, a stirring tale about a Japanese wrestler who becomes a squid, conquers the pro wrestling scene, and recaptures the heart of his true love. I first heard about this cinematic gem from Joanne, a special-effects artist who knows more than any human being should about the private parts on the alien-human hybrid in *Alien: Resurrection*. When she sent me a URL for the movie from the "(Yet) Another Hole in the Head" film fest site, I knew I had to get as many people as possible to experience the glory of the seafood-man known in Japanese as Ika Resuraa.

Chris wasn't convinced until I spent all day haranguing him on an e-mail list that's known as Waffles for perfectly logical reasons that I'm not going to share. But he eventually joined us. While we were in line outside the theater, more of our friends showed up — and all of them had been drawn there without any phone calls (or creepy Dodgeball!). It was the power of electronic text alone that brought our crew out. And you could tell. Jesse was showing Gregor his new cell phone, which runs SSH and Java. Then Charlie and I saw the cute boys from social software company Mosuki and proceeded to tell any of them who would listen all about the thrilling new *Doctor Who* series (showing only on BitTorrent in the States).

During the movie, as I cheered Ika and booed the evil "squilla" crustacean wrestler, I happily realized that I knew and liked almost every person in my row and the two rows in front of me. It was one of those "technology brings us all together" moments that make me think of the twee voice-overs on that TV show *Gray's Anatomy*, where the main character ends each episode with a fake-profound realization like "Everybody laughs, but everybody also cries. That's what makes us people."

Thankfully I'm a nerd, not a TV character. If I had a voice-over for that perfect evening, it would say, "Whether you're a human or a squid, you can be a hero." ♦

Annalee Newitz (ika@techsploitation.com) is a surly media nerd who is working on becoming a monkfish liver. Her column also appears in Metro, Silicon Valley's weekly newspaper.

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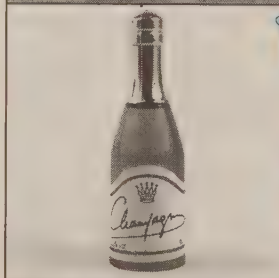
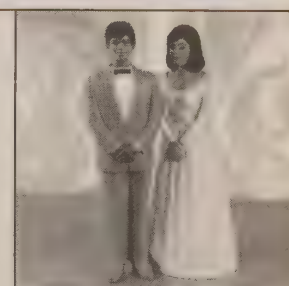
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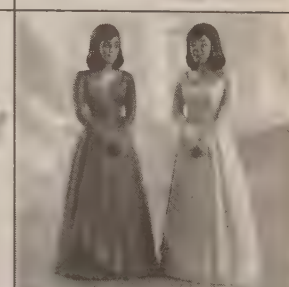
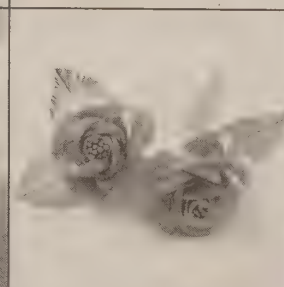
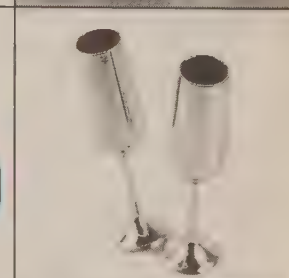
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Plug it

Dear Andrea:
I'm trying to settle a bet. My girlfriend and I got talking about anal sex, its good as well as its messy sides. I read in some Taoist book that it's better to clean your ass very thoroughly than to leave shit stuck up there. Ever since then, I clean my ass from the inside out. It takes longer and is not always pleasant, but I believe that even your asshole should be clean. I also have this feeling that prostate cancer could be caused by the fact that people are too scared to clean themselves thoroughly. Here is my question. My girl tells me that gay men need butt plugs in order not to be shitting themselves, because their assholes are under constant pressure. Is that true? I believe its a typical gay rumor and that the anus is a muscle and therefore stretching would only benefit it. Can you settle this?

Love,
Clean-ass

Dear Ass:
Do you believe everything you read in books of ancient, none-too-relevant-to-modern-Western-life philosophy? Have you picked up any books on Sadhuism, and if so, do you regularly starve yourself, sit on a pole for a decade or two, or hang large rusty iron weights from holes drilled through your penis? If not, why not?

The human ass can clean itself. If it couldn't, we'd all be dead. Internal ass hygiene requires only fiber (ingested, not shoved up there) and water (likewise). External ass hygiene requires only soap and water, maybe a washcloth if you're feeling ambitious. And a "feeling" about prostate cancer is not the same as a fact about prostate cancer. Whatever you're doing is probably harmful. Cut it out.

And now to the part that made me laugh so hard I squirted black-currant soda out my nose: Butt plugs are a sex toy; they are used (by all sorts of people) for pleasure. They are not corks. They are not plugs the way the thing in the bathtub is a plug. The image of your girlfriend going through life assuming that her hairdresser, her minister, those guys down the block with the golden retriever, and her cute gay uncle are walking around with plugs up their asses to keep from leaking, well ... ha ha ha ... I can't even imagine how a thing like that is supposed to work. Do I have to?

You win, but you still have a girlfriend who'd believe that people walk around corked up like big, mobile hogsheds of poo, and that's disturbing.

Love,
Andrea

Dear Andrea:
This is an embarrassing question, but I have no one else to ask. I was having a great relationship with a man who loves anal sex. I am very clean and extremely feminine, and he liked that. He told me I was the best lover he ever had and that he loved me, etc. Then one night I expelled his semen rather loudly. That had happened before, but only in the bathroom. This time I was walking out of the room, but he heard it, and made some comment about how he had pumped a lot of air into me. It was only air. Not a big deal, but it was loud and embarrassed me. Within a few weeks the relationship seemed to go downhill. Do you think that had anything to do with it or not? It seems silly, but I can't get it out of my mind. Would that be enough to turn most men off or not? We had anal sex after that incident with no further problems. He does not blame our breakup on that at all, but it still makes me wonder.

Love,
Noisy but Ladylike

Dear Lady:
You call that an embarrassing question? Have you been reading here long?
There was an episode of Sex and the City where Carrie (God, how I hate Carrie) farts — a real fart, not a postsex air-expelling fart — in bed with her boyfriend and then endlessly angsts over it with her girlfriends until you wonder why they don't just drown her like a deformed kitten already. I mean, OK, so it's a little embarrassing, and there is a social convention at dinner parties and such that people don't really have bodies, just a brain and an outfit (which at least half-describes Carrie, come to think of it), but if anyone should be unsurprised that you have a real, sometimes stinky, occasionally noisy body, it would be the person you just had sex with.

I cannot imagine your one little expulsion was enough to cool this guy's ardor. I have to believe that he was on his way out already and there was probably some far more typical reason — fear of commitment, old girlfriend's reappearance, that sort of thing. If I am wrong, and he was the kind of guy who'd be eager to pump things into you but utterly intolerant of anything ever coming back out, well, he didn't deserve you.

Love,
Andrea

Andrea Nemerson (andrea@altsexcolumn.com) is on vacation and will return next week. This installment is an old favorite.

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FOOD & DRINK

Tarts afire

By Paul Reidinger

In the Castro's more deliciously sleazy days, now a generation past, the closest thing to a patisserie was the doughnut shop (across the street from Walgreens) at the back of which a mumbling man with a wild, white beard held forth late at night. At the time we thought he resembled — and we called him — Karl Marx (and, being undergraduate wags steeped in 19th-century reading lists, we naturally called his somber sidekick Engels), but in my memory he morphed into John Brown, the wild-eyed abolitionist holy warrior who led an abortive raid on the federal armory at Harpers Ferry, Va., in 1859 and was later executed, only to become the subject of a famous painting that became a memorable album jacket: Brown is the crazy prophet, Bible in one hand and rifle in the other, gray beard aflutter in the winds of a prairie storm, at the center of a John Steuart Curry mural in the Kansas statehouse. That mural became the cover of Kansas's 1974 album, *Kansas*.

Meanwhile. If you wanted pastries other than doughnuts, you were looking at a fairly long hike up 18th Street to Market, where, in 1984, Fran Gage opened her Patisserie Française in a skinny, old bakery building. That place burned down in 1995, but by then the gastronomic transformation of the neighborhood was well under way, and the loss of the patisserie, though grievous, wasn't as heavy as it would have been just a few years earlier. Today, if you are struck by a hankering for pastry while waiting for the light to change at the corner of 18th and Castro, you have a number of choices just a few steps away — though the doughnut shop isn't one of them, having been made over as a Mexican take-out place, with no sign of Marx or Engels.

Among the newest of these options

is Le Bon Gâteau, an unforgettably red café and bakery with glass cases full of sweets, high tables near the open front windows for scrutiny of the always fascinating sidewalk traffic, and, at the rear of the public space, a loungey array of couches and low tables for the enactment of social intrigues. The crowd is a Castro crowd, ranging from trannies to business types in suits, and the mood, day and night, is whispery as confidences are exchanged and secrets passed.

In my 20s I had a friend who, in restaurants, would often start asking about dessert before the first basket of bread had arrived. Le Bon Gâteau is made for this sort of inversion; you could drift in, start salivating at the cases full of tarts, cakes, pastries, and cookies, and not even notice the chalkboards, mounted on the wall behind the cashier, which list the savory items. These run mainly along the lines of salads and sandwiches, with a soup or two and some pastas thrown in, and they tend to be very good — if they are available, which, frequently, they are not. And you discover this not by noting that this or that offering has had a line drawn through it or been erased but by ordering it and being told, after a few moments of spluttering exchange between the counterperson and some unseen presence in the kitchen, that no, they don't have that right now.

On one visit we ordered French potato salad, only to be advised some moments later that there was none, but there was Mediterranean pasta salad. Fine, we said, we'll have that — only to be told a moment later that there was no Mediterranean pasta salad either; in fact, there was no salad of any kind. Fine, we said, we will have some hummus (\$2.75). This reached our table as a beige blob, lightly touched with olive oil and paprika — but without the benefit of



The chattering classes: News travels fast at Le Bon Gâteau, while in the foreground a pristine mixed-berry tart waits to go under the knife.

pita bread or a baguette or even lengths of celery to eat it with. We ate it with spoons.

Service is friendly but so languid and chaotic that it's a wonder the food that is available actually reaches its intended targets. But it does, and mostly it's worth the trouble. Although we must have called on no-baguette day ("We're out," the hapless boy behind the counter told us), the panini-style sandwiches (made from good focaccia and pressed in a little squeeze grill) are tasty, cheap, and full of the romance of those Sbarra shops you see all over Europe. "Spiced" tuna (\$5.95) was a bit of a mystery, though appealingly spicy — hot paprika? — and ratatouille (\$5.95) matched sautéed peppers and eggplant with mozzarella and a smear of tomato sauce. Caesar salad (\$8.95 with cold rounds of chicken breast) wasn't quite as garlicky as Zuni's, but the romaine and croutons were crisp and the dressing charged with a creamy

tang: a lovely light supper.

As for the pastries: They were more in tune with our image-is-reality times than one might have hoped. We found a pistachio pound cake (\$1.95) to be dry, though an appealing springtime green on the inside; better was a cranberry-raisin tart (\$4.50), despite a slightly soggy crust. Considerably better than either were a triangular French brownie (\$3), basted with white-sugar frosting and filled with ganache, a chewy Florentine (\$2.50) under a cap of chocolate as wavy as gelled disco hair, and a confection of hazelnuts embedded in milk chocolate. This was decadent, though not quite sleazy, alas. ❖

Le Bon Gâteau. 476 Castro (at 18th St.), SE (415) 621-2767. Mon.–Wed., 7 a.m.–10 p.m.; Thurs.–Sat., 7 a.m.–midnight; Sun., 8 a.m.–10 p.m. No alcohol. MasterCard, Visa. Not particularly noisy. Wheelchair accessible.

Without Reservations

Big-box lunch

As San Francisco becomes increasingly suburban, as it continues to fill with such suburban icons as Suburbans and big-box retailers, it should come as no surprise to glance down a SoMa street — Folsom, say — on a warm Saturday afternoon and notice that a Sportmart has popped up overnight, like a wildflower on a hill overlooking a Danville subdivision. I was surprised nonetheless, and I could not remember what had been there before. Cities are like dreams in this sense; the busy, wakeful present erases the past.

So far we have been spared the advent of Wal-Mart, the Godzilla of big boxes, but although Willie Brown, Mr. Big Box himself, is no longer mayor and no longer in a position (or in as *strong* a position) to be giving such developers the keys to the kingdom, it is not impossible to imagine waking up some morning to find that a Wal-Mart has sprouted on some previously overlooked parcel of land. The possibility is particularly meaningful in this food city because, according to the June *Gourmet*, Wal-Mart is well on the way to becoming the nation's grocer; the magazine claims Wal-Mart's share of the country's grocery sales is expected to jump from 15 percent, in 2003, to 35 percent in 2007.

Wal-Mart means low prices, of course (always!), and while low prices aren't bad per se, they are often misleading. Low prices do not reflect a wide variety of externalities, including environmental degradation, labor displacement, and, famously in Wal-Mart's case, an emphasis on huge quantities of uniformity rather than smaller portions of variety. This emphasis might not make much difference in the realms of socks or facial tissue (how many kinds do we really need?), but a contraction in choice of foods has deeper implications: for the pure satisfaction of eating, of course, but also for food as cultural marker, and for food producers great and small.

The great paradox of Wal-Mart is that its low prices have become increasingly important to the ever-growing segment of the population that has seen its job base and financial security eroded by aggressive Wal-Mart acquisition policies favoring Asian manufacturers and domestic agribusiness. It is hard to convince people they should spend more for organic milk while the floorboards of middle-class life are rotting and splintering under their feet and television is constantly telling them that the rich have more, and more is better, and more costs less at Wal-Mart.

Quite apart from the matter of prices is the issue of shopping for food — for anything — in cold concrete-floored barns. Hell is other people, Sartre once said; evidently he never had the pleasure of trolling a big box for a nice peach.

Paul Reidinger
paulr@sfbg.com

Cheap Eats
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cheap eats by dan leone

Braveheart

Years ago, making the now familiar jog from Bumfuck, Idaho, back to here, I saw a thing that wouldn't change my life, much as I wanted it to. It was a bridge. In a field off the side of the road, just setting there, displaced in the dirt and the weeds, connecting nothing to nowhere. Older and wiser, I can credit the Weiser River now, probably, for leaving that bridge where it improbably left it. The Weiser River flooded dramatically on New Year's Day, 1997. I have six hours of homemade video footage and lots and lots of couch-pillowed popcorn to prove it.

At the time that I saw this bridge, though, I didn't know about the flood. I did a double take, twisted my neck, swerved off the road into and back out of the ditch, then continued on, shaken and impressed. Philosophically, had I known then what I know now (i.e., absolutely nothing), I would have stopped the car, gone to the bridge, and sat down on it.

But back then, being a writer and poet, I used to see things metaphorically. I thought I had the one I'd been waiting for all my life: Something solid enough to build a whole novel around. Something odd enough to keep me interested for however long it takes to write a novel.

It takes about three or four hours to write one of these columns.

I spent five or six years filling notebooks with notes, and recycling bins with failed sentences, trying to wrap my windy words and tissue-thin fictional characters around this very real goddamn steel bridge in this field in Bumfuck, Idaho.

Don't think I ever actually officially gave up on the novel until just a few months ago, when I gave up on writing in general —

It was a good day to die. For my last meal I ordered a bacon cheeseburger with fries and a slice of blueberry pie.

except for Cheap Eats, of course, and songs and songs and songs about chickens and butter and eggs. So now I get to expend my biggest, heaviest metaphor ever on a restaurant review! The restaurant: a colorfully funky little joint called On the Bridge, in Japantown Center.

I've been sitting on this great place for a few weeks, ever since I ate there one day with Wayway and F. Rex. In the excitement of some

other great places with some other great people, I kind of forgot about it until right now — well, yesterday. I just got back from Idaho, where I didn't see any bridges just setting there off the side of any roads connecting any empty fields to themselves. But I did get to show my pretty, painted, bejeweled, skinny little self to lots of ranchers, truckers, and bikers. Mostly at a tiny, rural town café called the Gobbler, where I ate twice and finally understood what my friends all meant when they said I was brave.

Except for the time I jumped out of an airplane, I had never in my life felt the least little

slice of blueberry pie. Luckily I lived to tell about it, because the burger was way overdone. Next time I order a last meal, there, I'm definitely going for the chicken-fried steak.

On the Bridge in Japantown Center, I got this kind of like chicken-fried ground pork and beef patty (\$8.35), except it came with rice instead of mashed potatoes, and "tonkatsu" sauce instead of gravy. F. Rex had a vegetable curry, and Wayway had flying fish roe spaghetti. Oh, and I ordered edamame, of course, because supposedly soy beans contain estrogen.

Everything was great!

The idea here is a kind of bridging of Western food themes — like pasta, hamburger patties, and sandwiches — with more traditional Japanese tastes. It's called Yoshoku-style cuisine, and it's apparently all the rage in Japan these days. Here too, in my mind. I'm impressed. I'd stay away from the "ketchup-based" spaghetti sauces, but Wayway's fish egg pasta, with its soy sauce and garlic based sauce, was excellent.

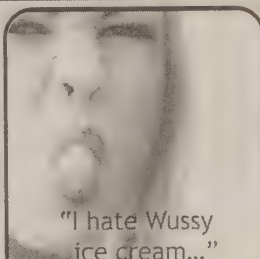
And there are lots of other interesting sounding, bridgey choices, including au gratin rice dishes and something called "pizza toast."

Pizza toast.

I have been to see the endocrinologist. ♣

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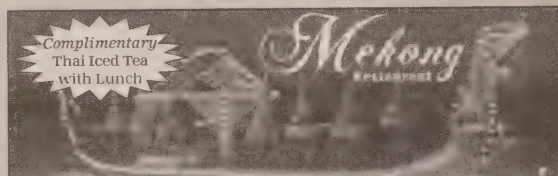


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meatless by miriam wolf

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As you well know, we're blessed living in the Bay Area. Where I'm from (a small town in the higher elevations of the Rocky Mountains) the growing season is so short (and the cattle ranchers have such a stranglehold on the surrounding land) that the farmers' market happens only for one month of the year — August. And then it starts snowing right after Labor Day. Here you can hit several farmers' markets New Year's weekend and buy freshly picked rutabagas to your heart's content.

Not a few restaurants take advantage of our glut of fine produce. Chez Panisse comes to mind, of course. And so does Greens, whose commitment to seasonal organic produce has led it to partner up with the Zen Center's Green Gulch Farms.

But say you labor at one of the more than 30 nonprofits that are housed at Fort Mason Center along with Greens. Can you afford \$18.50 curries and \$9 appetizer salads? Can you afford to sip a glass of petite syrah while taking in one of the most stunning vistas in the Bay Area? No, you cannot — why do you think they call them nonprofits?

Still, there is a solution. For some time now, Greens has been offering a picnic/office-friendly version of its food from the Greens to Go counter in the front of the restaurant.

Get there on a weekday morning, and a cordial sign offers you the chance to enjoy your breakfast in the dining room until the servers need to begin setting up for lunch. My five-year-old and I recently took advantage of that hospitality. The dramatic space was tranquil — a perfect spot for enjoying some well-prepared espresso drinks and fresh-squeezed orange juice. You can choose from a range of baked goods (some baked in-house, others provided by Artisan Bakery). We sampled a house-made orange pecan



scone with currants as rich and tender as Drew Barrymore cashing her *Charlie's Angels* paycheck. To gild the lily, we got some complementary house-made strawberry jam that carried the essence of sun-ripened berries.

Arrive at noon, and the tranquillity has given way to hubbub, with a rich brew of tourists, working people, the leisure class, and moms with kids all crowding the counter. Luckily the counter staff is patient and helpful.

We visited on one of the windiest days of the year. Loath to have our lunch blow into the bay, we didn't choose to sit at one of the outdoor picnic tables

plunked here and there around the scenic Fort Mason parking lot. Instead we took our food across the way to the City College gallery, where there are three or four tables set up. The folks from the café in front didn't seem to mind our camping out on the tables, surrounded by sculptures.

It being spring, peas showed up in two of our dishes. A pea and yellow-beet salad featured tender beets with bright green, slightly starchy peas in a light vinaigrette. A better expression of the season was the sweet-savory and herbaceous fresh pea soup.

The universal favorite was a sandwich of roasted eggplant, Asiago (you can get it without), arugula, and sun-dried tomatoes on a scallion focaccia. This kind of sandwich may sound like a 1980s cliché, what with those Reagan-era staples sun-dried tomatoes and arugula. But the smoky eggplant, bitey arugula, and intense sun-drieds work and play together beautifully. The focaccia was neither dried out nor mushy.

We also all loved the peanut noodle salad, a lush but nongreasy preparation of grilled tofu, scallions, daikon, carrots, and noodles in a gingery peanut sauce. The tofu was so good we were stabbing each other's hands with our forks trying to get it out of the container.

More of that delicious tofu showed

up on the grilled tofu sandwich, with lettuce, juicy and perfect tomatoes, and mayo on OK whole wheat bread. Opinion was split on the Tassajara rice bowl with black-bean chili. The chiliheads (myself included) found it bland, while the others thought the correct description was "subtle."

A pear-and-berry cobbler showed off Greens' access to fabulous fruit. Baking can mute fruits' delightful flavors, but here it enhanced and concentrated them.

In this era of raw vegan cuisine, Greens to Go (and Greens itself) seem like quaint throwbacks to an earlier era. Lots of offerings get their rich deliciousness from cheese and butter. I saw only one anemic looking type of muffin marked "vegan" among all the butter-drenched croissants and scones when I went in the morning. But for the lacto-ovos among us, Greens to Go is still a good choice for an upscale take-out meal. ♦

Greens to Go. Fort Mason Center, Bldg. A., Marina at Laguna, SF. (415) 771-6222. Mon.–Thurs., 8 a.m.–8 p.m.; Fri.–Sat., 8 a.m.–5 p.m.; Sun., 9 a.m.–4 p.m. American Express, Discover, MasterCard, Visa.

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FOOD & DRINK

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The *Bay Guardian* welcomes you to our dining section, a detailed list by neighborhood of some great places to grab a bite, hang out with friends, or impress the ones you love with thorough knowledge of this delectable city. Restaurants are reviewed by Paul Reidinger (P.R.) or staff. All area codes are 415, and all restaurants are wheelchair accessible, except where noted.

Deciphering the codes Meals served are indicated by B (breakfast), BR (Saturday and/or Sunday brunch), L (lunch), and D (dinner); credit cards accepted are indicated by A (American Express), DC (Diners Club), DISC (Discover), MC (MasterCard), and V (Visa).

Price range

¢ less than \$7 per entrée
\$ \$7-\$12
\$\$ \$13-\$20
\$\$\$ more than \$20

Critic's choice

Mandalay Restaurant still packs them in after 21 years with moderate prices, a handsomely understated décor, and confidently seasoned food of considerable Burmese and mandarin variety. (P.R., 5/05) 4348 California (at Sixth Ave.), S.F. 386-3896. Burmese, L/D, \$, MC/V.

Recently reviewed

Bistro Annex occupies a narrow space like a glorified broom closet and serves a French-inflected, west-Med menu at very low prices. (P.R., 5/05) 1136 Valencia (at 23rd St.), S.F. 648-9020. French, D, \$, MC/V.

Jack Falstaff is the latest stage for James Ormsby, whose menu pays homage to the slow-food movement: There are emphases on the organic, the housemade, the local, and the healthful — and at the same time it's all tasty and served in voluptuous, supper-club-style surroundings. (P.R., 4/05) 598 Second St. (at Brannan), S.F. 836-9239. American, L/D, \$\$\$, AE/MC/V.

Sauce enjoys the services of chef Ben Paula, whose uninhibited California cooking is as easy to like as a good pop song. (P.R., 5/05) 131 Gough (at Oak), S.F. 252-1369. California, D, \$\$, AE/CB/DS/MC/V.

On the cheap: downtown upscale downmarket

Maya is like a good French restaurant serving elegant food that tastes Mexican. There are unforgettable flavors here: corn kernels steeped in vanilla, lovely grilled pork tenderloin served with a pipian sauce of pumpkin-seed and tamarind. And for those weekday take-out lunches, there's **Maya (Next Door)**, a taqueria that operates to the left of the host's podium. (P.R., 8/04) 303 Second St. (at Folsom), S.F. 543-6709. Mexican, L/D, \$\$\$, AE/DC/DISC/MC/V.

Mijita shows that Traci des Jardins can go downmarket with the best of them. The Mexican street food is convincingly lusty, but in keeping with the Ferry Building setting, it's also made mostly with organic,

high-quality ingredients. (P.R., 4/05) 1 Ferry Bldg., #44, S.F. 399-0814. Mexican, B/L/D, \$, AE/MC/V.

Tlaco rises like a multistory loft on its Financial District Lane, the better to accommodate the hordes of suits crowding in for a noontime burrito-and-salsa fix. They serve a mean pipian burrito, and decent fish tacos. (Staff) 525 Commercial (at Sansome), S.F. 981-7800. Mexican, L/D, \$, AE/MC/V.

Downtown, Embarcadero

Acme Chophouse brings Traci des Jardins's high-end meat-and-potatoes menu right into the confines of Pac Bell Park. Good enough to be a destination, though stragglating traffic is an issue on game days. (Staff) 24 Willie Mays Plaza, S.F. 644-0240. American, L/D, \$\$, AE/DC/MC/V.

B44 brings Daniel Olivella's Catalan cooking to al fresco-friendly Belden Place. The salt cod-studded menu is stronger in first than main dishes. Frenchy desserts. (Staff) 44 Belden Place (near Pine), S.F. 986-6287. Catalan, L/D, \$\$, AE/MC/V.

Bix radiates an unmistakable aura of American power and luxury, Jazz Age style. The food is simply splendid. (Staff) 56 Gold (at Sansome), S.F. 433-6300. American, L/D, \$\$\$, AE/DC/DISC/MC/V.

Chaya Brasserie brings a taste of L.A.'s preen-and-be-seen culture to the waterfront. The Japanese-influenced French food is mostly French, and very expensive. (Staff) 132 Embarcadero (at Mission), S.F. 777-8688. Fusion, D, \$\$\$, AE/DC/MC/V.

Fleur de Lys gives its haute French cuisine a certain California whimsy in a setting that could be the world's most luxurious tent. There is a vegetarian tasting menu and an extensive, remarkably pricey wine list. (P.R., 2/05) 777 Sutter (at Taylor), S.F. 673-7779. French, D, \$\$\$, AE/DC/DISC/MC/V.

Jeanty at Jack's introduces Philippe Jeanty's earthy French cooking into the vertiginous old Jack's space, and the result is leisurely fabulousness, at least at dinnertime. At lunch, the pace is more hurried, the prices too high. (Staff) 615 Sacramento (at Montgomery), S.F. 693-0941. French, L/D, \$\$\$, AE/MC/V.

Tadich Grill is the city's oldest restaurant (150 years and counting), and it still packs 'em in, specializing in seafood and most anything grilled. (Staff) 240 California (at Battery), S.F. 391-1849. Grill, L/D, \$\$, AE/MC/V.

North Beach, Chinatown

Da Flora advertises Venetian specialties, but notes from Central Europe (veal in paprika cream sauce) and points east (whiffs of nutmeg) creep into other fine dishes. (Staff) 701 Columbus (at Filbert), S.F. 981-4664. Italian, D, \$\$, MC/V.

Enrico's Sidewalk Cafe remains a classic see-and-be-seen part of the North Beach scene. The full bar and extensive menu of tapas, pizzas, pastas, and grills make dropping in at any hour a real treat. (Staff) 504 Broadway (at Kearny), S.F. 982-6223. Mediterranean, L/D, \$\$, AE/MC/V.

Gondola captures the varied flavors of Venice and the Veneto in charmingly low-key style. The main theme is the classic one of simplicity, while service strikes just the right balance between efficiency and warmth. (P.R., 2/01) 15 Columbus (at Montgomery), S.F. 956-5528. Italian, L/D, \$, MC/V.

Maykadeh Persian Cuisine is a great date restaurant, classy but not too pricey, and there are lots of veggie options both for appetizers and entrées. Khorshid bademjan was a delectable, deep-red stew of tomato and eggplant with a rich, sweet, almost chocolatey undertone. (Staff) 470 Green (at Grant), S.F. 362-8286. Persian, L/D, \$, MC/V.

Pena Pacha Mama offers organic Bolivian cuisine as well as weekly performances of Andean song and dance. Dine on crusted lamb and yucca frita while watching a genuine flamenco performance in this intimate setting. (Staff), 1630 Powell (at Green), S.F. 646-0018. Bolivian, BR/D, \$\$, AE/MC/V. Rico's routs its salsas, and they are good, but so is almost everything else on the mainstream Mexican menu. (P.R., 9/01) 943 Columbus (at Lombard), S.F. 928-5404. Mexican, L/D, \$, AE/MC/V.

SoMa

AsiaSF Priscilla, *Queen of the Desert* meets Asian-influenced tapas at this amusingly surreal lounge. The drag-queen burlesque spectacle draws a varied audience that's a show in itself. (Staff) 201 Ninth St. (at Howard), S.F. 255-2742. Fusion, D, \$, AE/DC/DISC/MC/V.

Bacar means "wine goblet" and its wine menu is extensive — and affordable. Chef Arnold Wong's eclectic American-global food plays along nicely. (Staff) 448 Brannan (at fourth), S.F. 904-4100. American, D, \$\$, AE/MC/V.

Basil A serene, upscale oasis amid the industrial supply warehouses, Basil offers California-influenced Thai cuisine that's lively and creative. (Staff) 1175 Folsom (at Eighth St.), S.F. 552-8999. Thai, L/D, \$, AE/MC/V.

Big Nate's Barbecue is pretty stark inside — mostly linoleum arranged around a pair of massive brick ovens. But the hot sauce will make you sneeze. (Staff) 1665 Folsom (at 12th St.), S.F. 861-4242. Barbecue, L/D, \$, MC/V.

Buzz 9 Café is snugly stylish (calm green walls, votive candles), and the first-rate California menu has a glory-days, 1980s whiff. (Staff) 139 Eighth St. (at Minna), S.F. 255-8783. California, L/D, \$\$, AE/MC/V.

Le Charm is the perfect spot to settle into a padded banquet and order wine and lamb chops and lovely little crème caramels. (Staff) 315 Fifth St. (at Folsom), S.F. 546-6128. French, L/D, \$\$, MC/V.

Mochica serves quite possibly the best Peruvian food in the city, at extremely reasonable prices. The location is iffy, mostly because of speeding traffic. Jaywalk with care. (P.R., 6/04) 937 Harrison (at Fifth St.), S.F. 278-0480. Peruvian, L/D, \$\$, AE/MC/V.

Moshi Moshi serves a full palette of Japanese standards, from sushi to tempura to immense bowls of udon and near-udon. An ideal spot for neighborhood-watching. (P.R., 7/03) 2092 Third St. (at 18th St.), S.F. Japanese, L/D, \$, AE/MC/V.

Tamal offers inventive Mexican-influenced small plates, including a selection of namesake tamales, in a lonely corner of southwest SoMa. The food can be inconsistent, but the best dishes are wonderful. (P.R., 4/05) 1599 Howard (at 12th St.), S.F. 864-2446. Nuevo Latino/tapas, D, \$\$, AE/DS/MC/V.

Nob Hill, Russian Hill

Bacio offers homey, traditional Italian dishes in a charmingly cozy, rustic space. Service can be slow. (P.R., 1/05) 835 Hyde (at Sutter), S.F. 292-7999. Italian, L/D, \$\$, AE/MC/V.

Le Petit Robert offers classy French cooking as a wealth of small plates, along with a few larger ones, in a setting that's at once spacious and warm. Not cheap, but good value. (Staff) 2300 Polk (at Green), S.F. 922-8100. French, L/D, \$\$, MC/V.

Yabbies Coastal Kitchen T're's lots to shuck and swallow at the raw bar, but don't miss tropical seafood cocktails (like the clam with mango and lemongrass) piled gloriously

Continued on page 32



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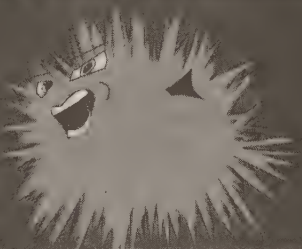
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into martini glasses. (Staff) 2237 Polk (at Green), S.F. 474-4088. California, D, \$\$, MC/V.

Civic Center, Tenderloin

Gyro Kebab adds to the Turkish presence in the Tenderloin. The signature dish, swordfish kebab, is estimable, but almost everything else on the menu is crisply prepared too. (P.R., 4/05) 637 Larkin (at Eddy), S.F. 775-5526. Turkish, L/D, \$, AE/MC/V.

International Noodle House seems like a chain but isn't. The food (pan-Asian, noodly) tends to be tasty and quite cheap, and the space is reassuringly vast — you can always get a table if you have a show to catch. (P.R., 8/03) 690 Van Ness (at Turk), S.F. 567-2288. Asian/noodles, \$, L/D, MC/V.

Max's Opera Cafe Huge food is the theme here, from softball-size matzo balls to towering desserts. Your basic Jewish deli. (Staff) 601 Van Ness (at Golden Gate), S.F. 771-7300. American, L/D, \$, AE/DC/DISC/MC/V.

Pagolac For \$10.95 a person you and two or more of your favorite beef eaters can dive into Pagolac's specialty: seven-flavor beef. Less carnivorous types can try the cold spring rolls, shrimp on sugarcane, or lemon-grass tofu. (Staff) 655 Larkin (at Ellis), S.F. 776-3234. Vietnamese, L/D, \$.

Saha serves "Arabic fusion cuisine" — a blend of the Middle East and California — in a cool, spare setting behind the concierge's desk at the Hotel Carlton. One senses the imminence of young rock stars, drawn perhaps by the lovely chocolate fondue. (P.R., 9/04) 1075 Sutter (at Larkin), S.F. 345-9547. Arabic/fusion, B/BR/D, \$\$, AE/DS/MC/V.

Hayes Valley

Ariequin offers light Provençal and Mediterranean food for takeout, but the best place to take your stuff is to the sunny, tranquil garden in the rear. (Staff) 384B Hayes (at Gough), S.F. 863-0926. Mediterranean, B/L/D, \$, MC/V.

Frijt serves first-rate Belgian fries, beer, crepes, and sandwiches in an art-house atmosphere. If the noise overwhelms, take refuge in the lovely rear garden. (Staff) 579 Hayes (at Laguna), S.F. 864-7654; also at Ghirardelli Sq., S.F. 928-3886. Belgian, B/L/D, \$, AE/CB/DC/DISC/MC/V.

Hayes Street Grill still offers a workable formula: the best fish, prepared with conservative expertise and offered with a choice of sauce and excellent pommes frites. An old, reliable friend. (Staff) 320 Hayes (at Franklin), S.F. 863-5545. Seafood, L/D, \$\$, AE/DC/DISC/MC/V.

Suppenküche has a Busvan for Bargains, butcher-block look that gives context to its German cuisine. If you like schnitzel, brats, roasted potatoes, eggs, cheese, cucumber salad, cold cuts, and cold beer, you'll love it here. (Staff) 601 Hayes (at Laguna), S.F. 252-9289. German, BR/D, \$, AE/MC/V.

Tandoori Grill is a lovely setting of brick and wood in which to enjoy a buffet lunch or a South Asian dinner served from pots of hammered copper. (P.R., 10/03) 602 Hayes (at Laguna), S.F. 241-1900. Indian/Pakistani, L/D, \$, AE/DS/MC/V.

Zuni Cafe is one of the most celebrated — and durable — restaurants in town, perhaps because its kitchen has honored the rustic country cooking of France and Italy for the better part of two decades. (P.R., 2/05) 1658 Market (at Franklin), S.F. 552-2522. California, B/L/D, \$\$\$, AE/MC/V.

Castro, Noe Valley, Glen Park

Amberjack Sushi is like a miniature version of Blowfish or Tokyo Go Go. The more complex dishes, such as a tuna-sashimi tartare with lemon olive oil, are better than the simple, traditional stuff, which can be overchilled. (Staff) 1497 Church (at 27th St.), S.F. 920-1797. Japanese, L/D, \$, AE/MC/V.

Bacco breathes north-Italian authenticity, from the terra-cotta-colored walls to the traditional but vivid vegetable preparations. One of the best neighborhood Italian restaurants in town. (Staff) 737 Diamond (at 24th St.), S.F. 282-4969. Italian, D, \$\$, MC/V.

Blue dishes up home cooking as good as any mom's, in a downtown New York environment — of mirrors, gray blue walls, and spotlights — that would blow most moms away. (Staff) 2337 Market (at Castro), S.F. 863-2583. American, BR/L/D, \$, MC/V.

Chenery Park is the restaurant Glen Park has been waiting for all these years: a calm, understated setting and an eclectic American menu with plenty of sly twists. (Staff) 683 Chenery (at Diamond), S.F. 337-8537. American, D, \$\$, MC/V.

Incanto sets the bar a bit higher for neighborhood Italian restaurants. Gorgeous stonework, a chapel-like wine room, and skillful cooking that ranges confidently from pastas to braised lamb shanks. (Staff) 1550 Church (at Duncan), S.F. 641-4500. Italian, D, \$\$, MC/V.

Los Flamings mixes Cuban and Mexican specialties in a relaxed, leafy, walk-oriented neighborhood setting. Lots of pink on the walls; even more starch on the plates. (P.R., 11/04) 151 Noe (at Henry), S.F. 252-7450.

Cuban/Mexican, BR/D, \$, AE/DC/DS/MC/V.

Lucky Time drifts happily between the foods of Vietnam and China. Low prices, fast service, reasonably nice decor, location vastly convenient to public transport. (P.R., 3/05) 708 14th St., S.F. 861-2682. Vietnamese/Chinese, L/D, \$, MC/V.

Nirvana offers a peaceful respite from busy Castro streets. Although noodles make up the bulk of the menu, there's also a list of entrées that range from stir-fried jicama to grilled lemongrass chicken. (Staff) 544 Castro (at 18th St.), S.F. 861-2226. Pan-Asian, L/D, \$, MC/V.

Thai Chef joins the ranks of top-tier Thai restaurants in the city. Virtually every dish with meat, fish, or poultry is available in meatless guise. (P.R., 3/05) 4133 18th St. (at Collingwood), S.F. 551-CHEF. Thai, L/D, \$, MC/V.

Haight, Cole Valley, Western Addition

Bia's Restaurant and Wine Bar proves hippies know what's what in matters of food and wine. An excellent menu of homey items with Middle Eastern and Persian accents; a tight, widely varied wine list. (P.R., 11/04) 1640 Haight (at Cole), S.F. 861-8868. California/Middle Eastern, L/D, \$, AE/DC/MC/V.

Blue Jay Cafe has the Mayberry, RFD, look, and giant platters of Southernish food, including a good catfish po'boy and crispy fried chicken. Everything is under \$10. (P.R., 4/04) 919 Divisadero (at McAllister), S.F. 447-6066. American/soul, BR/L/D, \$, MC/V.

Burgermeister uses top-grade Niman Ranch beef for its burgers, but nonetheless they're splendid, with soft buns and crisp, well-salted fries. Foofy California wrinkles are available if you want them, but why would you? (P.R., 5/04) 86 Carl (at Cole), S.F. 566-1274. Burgers, L/D, \$.

Frankie's Bohemian Cafe has Pilsener Urquell, a Bohemian beer, on tap for a touch of Czech authenticity, but the crowd is young, exuberant, Pacific Heights, het. Follow the crowd and stick with the burgers. (P.R., 2/05) 1682 Divisadero (at Pine), S.F. 921-4725. Czech/American, L/D, \$, AE/MC/V.

Maroc feels loungey in a dim, hip way, and the range of north African plates can be ordered in versions small or large, depending on the size and inclinations of your party. Especially good: Moroccan seafood cigars. (P.R., 3/05) 1725 Haight (at Shrader), S.F. 387-8845. Moroccan, BR/D, \$, AE/DC/DS/MC/V.

Rotee isn't the fanciest south Asian restaurant in the neighborhood, but it is certainly

FOOD & DRINK

one of the most fragrant, and its bright oranges and yellows (food, walls) do bring good cheer. Excellent tandoori fish. (P.R., 12/04) 400 Haight (at Webster), S.F. 552-8309. Indian/Pakistani, L/D, \$, MC/V.

Mission, Bernal Heights, Potrero Hill

Alma means "soul," and that's what chef-owner Johnny Alamilla brings to his nuevo Latino menu. From feijoada to seviche to black cod roasted in a banana leaf, the food is unforgettable. (Staff) 1101 Valencia (at 22nd St.), S.F. 401-8959. Nuevo Latino, D, \$\$, MC/V.

Cafe Bella Vista brings a stylish touch of Cataluna to the Inner Mission. Excellent gazpacho and tortilla española. The interior decor is sleek and modern, though the space itself seems slightly squashed by the apartment building overhead. (P.R., 6/04) 2598 Harrison (at 22nd St.), S.F. 641-6195. Spanish, BR/L/D, \$, AE/MC/V.

Cafe La Taza looks like your nicer Mission coffee and sandwich shop by day, but when the sunlight melts into evening, dinner is served, nuevo Latino-style. The tortilla soup will spoil you for any other. (P.R., 6/04) 2475 Mission St. (at 21st St.), S.F. 824-7717. Nuevo Latino, B/L/D, \$\$, MC/V.

Caffe D'Melanio is the place to go if you want your pound of coffee beans roasted while you enjoy an Argentine-Italian dinner of pasta, milanesa, and chimichurri sauce. During the day the cafe offers a more typically Cal-American menu of better-than-average quality. First-rate coffee beans. (P.R., 10/04) 1314 Ocean (at Plymouth), S.F. 333-3665. Italian/Argentine, B/L/D, \$, MC/V.

Circolo Restaurant and Lounge brings Peruvian- and Asian-influenced cooking into a stylishly barnlike urban space where, dot-commers gathered of old. Some of the dishes are overwrought, but the food is splendid on the whole. (P.R., 6/04) 500 Florida (at Mariposa), S.F. 553-8560. Nuevo Latino/Asian, D, \$\$\$, AE/DC/DS/MC/V. **Delfina** has grown from a neighborhood restaurant to an event, but an expanded dining room has brought the noise under control, and as always, the food — intense variations on a theme of Tuscany — could not be better. (P.R., 2/04) 3621 18th St. (at Guerrero), S.F. 552-4055. California, D, \$\$, MC/V.

Geranium occupies an old butcher shop and serves vegetarian comfort food that, in its meatless meatiness, manages to honor both past and present in a way that should make everyone happy. (P.R., 8/04) 615 Cortland (at Anderson), S.F. 647-0118. Vegetarian, BR/D, \$\$, MC/V.

Mariachi's serves up its fare in a cheery pastel-painted space, and its chalkboard menu features ingredients like sautéed mushrooms, pineapple, and pesto. (Staff) 508 Valencia (at 16th St.), S.F. 621-4358. Mexican, L/D, \$.

Medjool doesn't offer much by way of its namesake date, food of the ancient pharaohs, but the pan-Mediterranean menu (which emphasizes small plates) is mostly tasty, and the setting is appealingly layered, from a sidewalk terrace to a moody dining room behind a set of big carved-wood doors. (P.R., 11/04) 2522 Mission (at 21st St.), S.F. 550-9055. Mediterranean, B/L/D, \$\$, AE/DS/MC/V.

Mi Lindo Perú dishes up mom-style cooking, Peruvian style, in illimitable portions. The shrimp chowder is astounding. Lots of tapas, too. (Staff) 3226 Mission (at Valencia), S.F. 642-4897. Peruvian, L/D, \$, MC/V.

Moki's Sushi and Pacific Grill serves imaginative specialty makis along with items from a pan-Asian grill in a small, bustling neighborhood spot. (Staff) 830 Cortland (at Gates), S.F. 970-9336. Japanese, D, \$\$, AE/DC/MC/V.

The Napper Tandy serves good Irish pub standards of immeasurable scale. Little-known Irish beers on tap make a good match with the food. (P.R., 5/04) 3200 24th St. (at South Van Ness), S.F. 550-7510. Irish, L/D, \$, MC/V.

1. Wood-roasted herb chicken with Umbrian lentil salad
2. Earl Grey tea, Harrods Heritage
3. Nero d'Avola, Villa Cerrina, 2002, \$3.99
4. Steak frites with a glass of Chablis (!), Chouquet's
5. Henry Weinhard's Northwest Trail Blonde Lager

the blender

Oxygen Bar Sake and Sushi Lounge is indeed heavily oxygenated, with tubes popping out of the walls like strange urban mushrooms, but the hipster sushi is worthy of the hipster clientele. Beware the demon tears roll; habanero chilis make it as hot as advertised. (P.R., 5/04) 795 Valencia (at 19th St.), S.F. 255-2102. Japanese/sushi, D, \$\$, MC/V.

Pakwan has a little secret: a secluded garden out back. It's the perfect place to enjoy the fiery foods of India and Pakistan. (Staff) 3180 16th St. (at Guerrero), S.F. 255-2440. Indian/Pakistani, L/D, \$, cash only.

Pancho Villa The best word for this 16th Street taqueria is *big*, from the large space to the jumbo-size burritos to the grand dinner plates of grilled shrimp. The only small thing is the price. (Staff) 3071 16th St. (at Valencia), S.F. 864-8840. Mexican, BR/L/D, \$.

Papalote Mexican Grill relieves our Mexican favorites of much of their fat and calories without sacrificing flavor. Surprisingly excellent soyrito, aguas frescas; sexily varied crowd. (P.R., 11/02) 3409 24th St. (at Valencia), S.F. 970-8815. Mexican, L/D, \$, AE/MC/V.

Parkside serves a decent, affordable California menu — under the stars, if you like, in a spacious walled garden at the rear. (Staff) 1600 17th St. (at Wisconsin), S.F. 503-0393. California, BR/L/D, \$\$, AE/DC/DS/MC/V.

The Phoenix is a little of this, a little of that — bar, nightclub, restaurant — but the accent of the place is unmistakably Celtic. Order anything with Irish bacon. Gut-swelling pasta dishes, the occasional weirdly successful soup. (Staff) 811 Valencia (at 19th), S.F. 695-1811. Irish, BR/D, \$, AE/DC/DS/MC/V.

Rambias resists the globalized-tapa trend by serving up Spanish classics. And they are good, from grilled black sausage to calamars a la plancha to crisp potato cubes bathed in a vivid red-pepper sauce. (Staff) 557 Valencia (at 16th St.), S.F. 565-0207. Spanish/tapas, D, \$\$, AE/MC/V.

Rasoi The food here is milder than the fiery south Indian curries, and it's very vegetarian-friendly. Slowly revolving ceiling fans give a pleasant illusion of heat even when it's freezing outside. (Staff) 1037 Valencia (at 22nd St.), S.F. 695-0599. Indian, D, \$, AE/MC/V.

Slow Club still has a speakeasy charm, and the California cooking that emerges from the tiny, clamorous kitchen is still the class of the northeast Mission. (P.R., 1/05) 2501 Mariposa (at Hampshire), S.F. 241-9390. California, BR/L/D, \$\$, MC/V.

Taqueria Can-Cun serves up one of the best veggie burritos in town — delicious, juicy, and huge. (Staff) 2288 Mission (at 19th St.), S.F. 252-9560; 1003 Market (at Sixth St.), S.F. 864-6773; 3211 Mission (at Valencia), S.F. 550-1414. Mexican, L/D, \$.

Tokyo Go Go The simplest dishes are the best. Given the location and the thick crowds of people dressed in black, the noise level is surprisingly moderate. (Staff) 3174 16th St. (near Guerrero), S.F. 864-2288. Japanese, D, \$\$, MC/V.

Vogalonga Trattoria continues a tradition of excellent rustic cooking in a setting of cozy warmth. Despite the gondolier etched on the front window, the menu includes standards from all regions of Italy. (P.R., 11/02) 3234 22nd St. (at Bartlett), S.F. 642-0298. Italian, D, \$, MC/V.

Continued on page 34

Classically spicy Indian dishes and a wealth of vegetarian choices!

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FOOD & DRINK

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From page 33.

Walzwerk bills itself as an "East German" restaurant, but don't be frightened: the food is fresh, clever, tasty, and surprisingly light. The décor has a definite *Cabaret* edge. (Staff) 381 S. Van Ness (at 15th), S.F. 551-7181. German, D, \$, MC/V.

Watercress succeeds Watergate — the space is still handsome and the food is still French-Indochinese fusion, but the prices are lower, and the prix fixe option is so generous as to be irresistible. One of the best values in town. (P.R., 12/03) 1152 Valencia (at 23rd St.), S.F. 648-6000. Fusion, D, \$, AE/DC/MC/V.

Wilde Oscar's slings decent Irish pub food — burgers, curries, plenty of fries — in a comfortably homo-inflected environment. Wilde witticisms adorn the walls. (P.R., 9/03) 1900 Folsom (at 15th St.), S.F. 621-7145. Irish/pub, L/D, \$, MC/V.

Woodward's Garden defies its under-the-freeway setting with a seasonal, reasonably-priced California-cuisine menu that explains how a restaurant has managed to thrive for more than a decade in a seemingly unpromising location. Dim lighting can make reading the menu a chore. (P.R., 3/05) 1700 Mission (at Duboce), S.F. 621-7122. California, D, \$\$, MC/V.

Restaurant YoYo joins the food maelstrom at Valencia and 16th Streets bearing a powerful tool: sushi, good and cheap. The Mel's-diner interior, on the other hand, is pure Americana. (Staff) 3092 16th St. (at Valencia), S.F. 255-9181. Japanese/sushi, L/D, \$, MC/V.

Zante Pizza and Indian Cuisine is that famous Indian pizza place. Meaning it's got Indian food, it's got pizza, and it's got Indian pizza. (Staff) 3489 Mission (at Cortland), S.F. 821-3949. Indian, L/D, \$, AE/DISC/MC/V.

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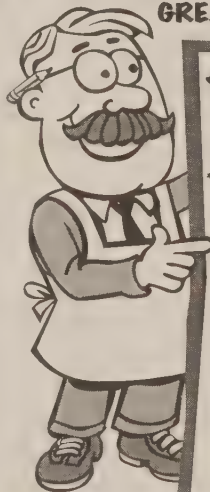
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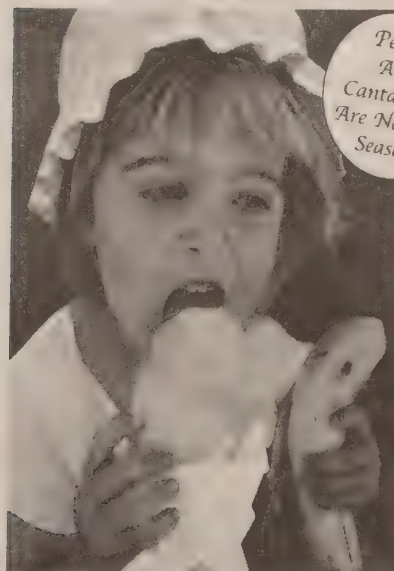
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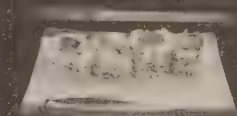
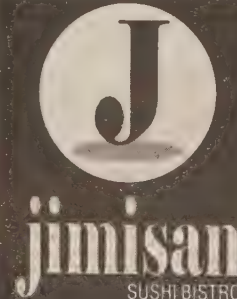
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Marina, Pacific Heights, Laurel Heights

A16 refers to an Italian highway near Naples, and the food (in the old Zinzino space) is stylishly Neapolitan — lots of interesting pizzas, along with other treats from the wood-burning oven. (P.R., 3/04) 2355 Chestnut (at Scott), S.F. Italian, L/BR/D, \$\$, AE/MC/V.

Cafe Maritime captures something of the feel of a New England seafood restaurant. Despite the touristy location, the food is honest and good. (P.R., 7/04) 2417 Lombard (at Scott), S.F. 885-2530. Seafood, D, \$\$, AE/DC/DS/MC/V.

Harris' Restaurant is a timeless temple to beef, which appears most memorably as slices of rib roast, but in other ways too. Uncheap. (P.R., 5/04) 2100 Van Ness (at Pacific), S.F. 673-1888. Steakhouse/American, D, \$\$\$, AE/DC/DS/MC/V.

Letitia's has claimed the old Alta Plaza space and dispensed with the huge cruise mirror. The Mexican standards are pretty good and still pricey, though they don't seem quite as dear in Pacific Heights as they did in the Castro. (P.R., 6/04) 2301 Fillmore (at Clay), S.F. 922-1722. Mexican, L/D, \$\$, AE/MC/V.

Quince doesn't much resemble its precursor, the Meetinghouse: the setting is more overtly luxurious, the food a pristine Franco-Cal-Ital variant rather than hearty new

American. Still, it's an appealing place to meet. (P.R., 7/04) 1701 Octavia (at Bush), S.F. 775-8500. California, D, \$\$\$, AE/MC/V.

Rigolo combines the best of Pascal Rigo's boulangeries — including the spectacular breads — with some of the simpler elements (such as roast chicken) of his higher-end places. The result is excellent value in a bustling setting. (P.R., 1/05) 3465 California (at Laurel), S.F. 876-7777. California/Mediterranean, B/L/D, \$, MC/V.

Taste of the Himalayas is primarily Nepalese, but the Indian influences on the food are many, and there are a few Tibetan items. Spicing is vivid, value excellent. (P.R., 10/04)

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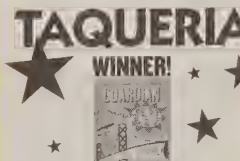
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2420 Lombard (at Scott), S.F. 674-9898.
Nepalese/Tibetan, L/D, \$, AE/DC/DS/MC/V.

Sunset

Bursa Kebabs brings a taste of Turkey to West Portal. The elegant, pistachio-colored decor suggests a California bistro, but the carefully prepared food is traditional. (P.R., 3/04) 60 West Portal (at Vincente), S.F. 564-4006. Turkish, L/D, \$, MC/V.

Ladda's Seaview Thai Cuisine gazes upon the saints and surfers of Ocean Beach. The kitchen divides its attentions between Thai and American standards. Free parking in the always near-empty lot. (P.R., 5/05) 1225 La Playa (at Lincoln Way), S.F. 665-0185. Thai/American, B/L/D, €, AE/MC/V.

Marnee Thai A friendly, low-key neighborhood restaurant — now in two neighborhoods — that just happens to serve some of the best Thai food in town. (P.R., 1/04) 2225 Irving (at 23rd Ave.), S.F. 665-9500; 1243 Ninth Ave. (at Lincoln), S.F. 731-9999. Thai, L/D, \$, AE/MC/V.

Tasty Curry still shows traces of an earlier life as a Korean hibachi restaurant (i.e., venting hoods above most of the tables), but the South Asian food is cheap, fresh, and packs a strong kick. (P.R., 1/04) 1375 Ninth Ave. (at Judah), S.F. 753-5122.

Indian/Pakistani, L/D, €, MC/V.

Thai Cottage isn't really a cottage, but it is small in the homey way, and its Thai menu is sharp and vivid in the home-cooking way. Cheap, and the N train stops practically at the front door. (P.R., 8/04) 4041 Judah (at 46th Ave.), S.F. 566-5311. Thai, L/D, \$, MC/V.

Richmond
Blue Fin Sushi does indeed have a blue-finned sport fish mounted over the bar and, more interesting, an attached sports bar, Prime Time, where you can enjoy nigiri and cheeseburgers. Lots of imaginative, Japanese-style cooked dishes. (P.R., 3/05) 1814 Clement (at 19th Ave.), S.F. 387-2441. Sushi/American, D, \$\$, MC/V.

Clémentine offers comfortable sophistication at a fair price. Free valet parking. (Staff) 126 Clement (at Second Ave.), S.F. 387-0408. French, BR/D, \$\$, MC/V.

Katia's, A Russian Tea Room evokes the bourgeois romance of old Russia, and the classic Slavic food is carefully prepared and presented. Silken Crimean port is served in a tiny glass shaped like a Cossack boot. (P.R., 12/04) 600 Fifth Ave. (at Balboa), S.F. 668-9292. Russian, L/D, \$\$, AE/CB/DC/DS, MC/V.

Mai's Restaurant On the basis of the hot-and-sour shrimp soup with pineapple alone, Mai's deserves a line out the door. (Staff) 316 Clement (at Fourth Ave.), S.F. 221-3046. Vietnamese, L/D, €, AE/DC/MC/V.

Pacific Cafe serves simple, reliable seafood in an atmosphere redolent of 1974, when it opened. Lots of dark wood and faintly psychedelic glass in the windows. (Staff) 7000 Geary (at 34th Ave.), S.F. 387-7091. Seafood, D, \$\$, AE/DC/DS/MC/V.

Straits Cafe has a slightly campy faux-tropical decor, but its Singaporean menu is a kaleidoscope of mingled satisfactions; masterful deployment of unusual ingredients all the way to a dessert of rice pudding in palm sugar syrup. (Staff) 3300 Geary (at Parker), S.F. 668-1783. Singaporean, L/D, \$, AE/DC/MC/V.

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FOOD & DRINK

barbecued you-name-it. Brisket. Rib tips. Hot links. Pork ribs. Beef ribs. Baby backs. And then there're fried chickens and, by way of health food, fried fishes. (Staff) 2177 Bayshore (at Blanken), S.F. 330-0736. Barbecue, L/D, €, AE/DC/MC/V.

The Old Clam House really is old — it's been in the same location since the Civil War — but the seafood preparations are fresh, in an old-fashioned way. Matchless cioppino. Sports types cluster at the bar, under the shadow of a halved, mounted Jaguar E-type. (Staff) 299 Bayshore (at Oakdale), S.F. 826-4880. Seafood, L/D, \$\$, MC/V.

Peking Wok is a great Chinese dive in Bayview, right smack on the way to Candlestick. Not counting the 18 special combos for \$3.25-\$4.50, there are 109 items on the Peking Wok menu. At least 101 of them are under five bucks. (Staff) 4920 Third St. (at Palou), S.F. 822-1818. Chinese, L/D, €.

Soo Fong features good inexpensive Chinese food. For the heat-seeking diner, its fiery Szechuan specialties will hit the spot. Nice chow fun and other noodle dishes, too. (Staff) Bayview Plaza, 3801 Third St. (at Evans), S.F. 285-2828. Chinese, L/D, €.

Taqueria El Potrillo serves one of the best chicken burritos in town, if not *the* best. You can get your bird grilled or barbecued, or have steak instead, or tacos. Excellent salsas and aguas frescas, and warmer weather than practically anywhere else in town. (Staff) 300A Bayshore Blvd. (at Flower), S.F. 642-1612. Mexican, B/L/D, €, cash only. **Young's Cafe** A restaurant full of cheap, big, decent Chinese food, Young's serves up 15 rice dishes, most of them \$2.95, and 64 other standard Chinese things. Only four of those are more than five bucks. (Staff) 732 22nd St. (at Third St.) S.F. 285-6046. Chinese, L/D, €.

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Vik's Chaat Corner For less than the price of a scone and a latte, you can try lentil dumplings, curries, or a variety of flat or puffed crisp puris with various vegetarian fillings. (Staff) 726 Allison Way, Berk. (510) 644-4412. Indian, L/D, €, AE/DC/DISC/MC/V.

Oakland and Alameda

Le Cheval Shrimp rolls and peanut sauce, the fried Dungeness crab, the marinated "orange flavor" beef, the buttery lemon-grass prawns — it's all fabulous. (Staff) 1007 Clay (at 10th St.), Oakl. (510) 763-8495. Vietnamese, L/D, €, MC/V.

Garibaldi's on College focuses on Mediterranean-style seafood. (Staff) 5356 College (near Manilla), Oakl. (510) 595-4000. Mediterranean, L/D, \$\$, AE/MC/V. **Mama's Royal Cafe** Breakfast is the draw here — even just-coffee-for-me types might succumb when confronted with waffles, French toast, pancakes, tofu scramble, huevos rancheros, and 20 different omelettes. (Staff) 4012 Broadway (at 40th St.), Oakl. (510) 547-7600. American, B/L, €, ♦

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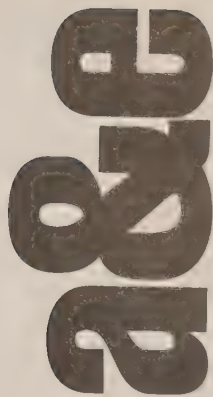
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film festival fever

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the mix

- 1. Pitching tents in a storm, Butano State Park
- 2. Gay barbarians at Eagle Tavern as part of Mission Creek Music and Arts Festival
- 3. Bottomless margaritas and ad-libbing the words to "Surfer Joe" with Mrs. Eric Johnson at the McFfoschrsns
- 4. Ridiculous lines for vegan ice cream, Maggie Mudd's
- 5. The Lincolns, Kimo's

Subculture clash

The Frameline fest's 29th incarnation gets tribal. *By Dennis Harvey*

Before New Tribalism, there was the old tribalism of just naturally hanging close to people like you, for purposes of survival and custom and safety in numbers. Yes, distinctions between the two do blur, beyond the element of choice separating "Grob make fire so tribe live" from "Seraphica juggles torches to Dead Can Dance at a pre-playa fundraiser, this Saturday only."

The history of homohood is primarily subterranean and tribal by nature (no, not nurture), especially the further back you go. Subterranean because so few societies permitted open coloring outside the established gender-role lines, necessitating secrecy. Tribal because, let's face it, humans — not that I'm dissing those freaks of the celibacy-enthusiast persuasion — are social animals that crave companionship. Without which, it becomes that experience umpteen stranded would-be tribalists have suffered, and which one literary lesbian once aptly labeled as the well of loneliness.

That living grave still has its advocates — nearly all heterosexual, the rest closeted with ye olde self-hate for company — the world over. They remain resistant to acknowledging a "gay community" whose complexity is only hinted at by a certain local event's gradual linguistic extension toward becoming the San Francisco International Lesbian, Gay, Bisexual, and Transgender Film Festival. (Perhaps acknowledging that's both too much and not nearly enough, its current edition encourages us to simply call it Frameline 29.)

Admittedly, it's no fun going from being considered the vanguard of progressive social evolution to being popularly indicted (even by *Will and Grace*-acclimated, national mainstream media) as a last freak haven for political sentiments "out of touch" with the rest of America. But SF and the greater Bay Area knows this is a crazy phase that, God willing, will pass. Unless the White House's particular God and its angry acolytes drive us yea farther into a reactionary fundamentalism worse than the one we're so worried about in Islam, and which conservative US ideologues did so much to ferment. To paraphrase Aretha, who's terrorizin' who?

Frameline 29 arises like Godzilla from the sea June 16 to once again warmly bathe the city in 11 days of cinematic fire, camp, activism, eros, monster glamour, and individual stories of people discovering themselves by running screaming from something bad. (That something most often being parental or religious.) Nothing provokes spectator bonding like an emergency — or a party. Some of the festival's best, if least-heralded, programs celebrate those tribes within our tribe that laid ground-

breaking pipe (ahem) for real freedom of identity, that bucked stereotypes, that continue to define diversity as deeper and more humanly relevant than race, gender, creed, costume, and even political affiliation.

Several are archaeological digs into hitherto undiscovered (or at least undersung) pioneer days, which, contrary to popular belief, haven't been fully logged as yet. A few titles do tell familiar tales, such as the one that — in an outstanding example of "Well, aren't we the center of the universe?" chauvinism — is called not *Mostly White Gay Male Sex in Manhattan* and on *Fire Island in the '70s* but simply *Gay Sex in the '70s*. While those old porn and party clips are always welcome, the world may have reached its quota of documentaries defining gay lib as a sandy square bounded by the velvet ropes of (a) Stonewall, (b) Studio 54, (c) Saint Mark's Baths, and (d) Larry Kramer talking. Sure, you had to be there — but I've seen this story so many times that now I'm beginning to think I was.

A story you definitely haven't heard

before is *Screaming Queens: The Riot at Compton's Cafeteria*. Dr. Susan Stryker and Victor Silverman excavated an incident that was no less than "the transgender community's debut on the stage of American political history" — one that occurred, to considerably less lasting fanfare, three years before a similar melee at Stonewall Inn. As old mondo-style exploitation footage limns the 1966 Tenderloin as a landscape of "vice and human misery," former "gutter girls" like Felicia Elizondo and Tamara Ching recall it as the one area where transgender folk were allowed to exist. Not without police kickbacks, harassment, and arrest (for such offenses as "obstructing the sidewalk" and the very loosely defined "female impersonation").

These feathered types flocked together at the nexus of Turk and Taylor Streets, which offered the flop-house El Rosa Hotel (one former resident calls it "a home for wayward girls"), bars, a bathhouse, and not-so-fine dining within high-heeled walking distance. All-night chain diner Compton's, in fact, was the place to see,

be seen, and maybe get picked up (by cops or clients). But heightened police hassling one night prompted patrons to fight back — legend has it one threw her coffee in a pushy officer's face, commencing a free-for-all that spilled onto the street and saw many a heavy handbag bitch-slap SF's finest. This forgotten moment's triumph was "the first known instance of collective militant queer resistance to police harassment" in our fair nation, as Stryker puts it.

Another eye-opening flashback to subcultural chutzpah is Scott Bloom's *Original Pride*. This delightful hour pays tribute to the Satyrs Motorcycle Club, which celebrated its 50th anniversary last year, making it perhaps the nation's oldest continuously operating gay organization. Inspired by the same delinquent Brando *Wild One* image that drew constant LAPD persecution, these Harley-riding bad boys regularly went on runs to wilderness spots where no one could interrupt their epic boozing, trick riding contests, al fresco sex and Kate Smith lip-synching.

As one latter-day fan puts it, "A buncha big burly biker pigs — what could be bad about that?" It should be noted that both this movie and *Screaming Queens* contain anecdotes suggesting the Hell's Angels were much more open-minded about their party buddies than you might expect. Another club you might be happy to join — or at least applaud from the sidelines — is the Aggressives, whose ultrabutch NYC lesbians of color insist on defining gender however it suits them in Daniel Peddle's documentary

San Francisco International LGBT Film Festival

Frameline 29 runs June 16–26 at the Castro Theatre, 429 Castro, SF; Roxie Cinema, 3117 16th St., SF; Victoria Theatre, 2961 16th St., SF; and Parkway Theater, 1834 Park, Oakl. For tickets (most shows \$6–\$9), go to Super Satellite, 474 Castro, SF; call (925) 866-9559, or visit www.frameline.org.

THE AGGRESSIVES





of the same name. And that suits some other people too, as demonstrated when one principal gleefully appears on a *Ricki Lake Show* episode titled "Straight Women Who Can't Resist Lesbian Studs!"

There's a curious fashion overlap (those ducktail quiffs!) between them and the surprising community of Morrissey lovers in William E. Jones's *Is It Really So Strange?*: a largely East LA Latino mix of lesbians, gays, and straights, many not yet born when the Mozzer began his musical moping in the Smiths nearly a quarter century ago. Elizabeth Elson's *Born in a Barn* pays a visit to folks of various persuasions who've found deep satisfaction in human pony play — a fetish that, like other B&D related ones, is as much about trust and affection as anything else. Ditto Antonia Kao's short co-feature *Pup*, in which Puppy Tim and Master Skip prove they're really best in show.

That same designation is a matter of some suspense in Sasha Aicken's *Blood, Sweat and Glitter*, about competition for the Miss Trannyshack title. That Tuesday-night institution's decade-long stand at the forefront of alterna-drag extremity is given a more general shakeout in Sean Mullens's *Trannyshack*, which from its first performance moment (when Old Glory emerges from a place very like that where our president has shoved it) mercifully demonstrates that we're not all in Oz anymore. Surrender, old-school Dorothy: These children are the future, and the stuff they're strutting looks a whole lot more like a GVAR concert than Judy at Carnegie Hall.

Something closer to everyday life — albeit strictly by local standards — is offered by Karen Everett's *Women in Love*, an engaging personal dive into the "lesbian wonderland" that was SF in the 1990s. And maybe still is, though by journey's end Everett seems to have

evolved beyond "living out a fantasy of what gay men got to do in the '70s."

These being women, of course, their equivalent is not quite so druggy or what's-your-name-again? as *Gay Sex in the '70s'* recalled fuckathon. Instead, it involves private sex parties, workshops in ethical sluthood, primary-partner commitments, concepts like "polyamory," and lots of talking about feelings. (Note to Buddha: Next time, please make me a San Francisco lesbian.) Everett may be obsessive enough to film her love life at length, but she's also filmmaker enough to include scenes where her lovers tell her this filming-every-private-moment thing is just nuts. She knows her scene is cool and does it affectionate justice.

Last and definitely least, we must acknowledge one mo' tribe — "It's more like a fraternity," one member says, and he is oh so right — whose testament to the community's near-infinite diversity is Muzak to our ears. Aptly presented by those cheeky ambulance chasers World of Wonder Productions (of *Anna Nicole Uncensored* and *101 Rent Boys* fame), Wash Westmoreland's *Gay Republicans* checks in at the Log Cabin club and finds party founder Abraham Lincoln spinning in his grave.

You'll thrill to former Best Hair Colorist in America and Palm Beach-based Maurice Bonamigo opining, "Without sounding snobby, we just think it [a pride celebration] is beneath us." You will be a danger to the theater upholstery as unique LA personality Mark Harris — let's just say gasoline thrown at the seat of his pants would prove fatal — defends Reagan's AIDS nonpolicies. One of the few sane minds (and women, period) here, deciding enough is enough after Shrub's proposed constitutional "Defense of Marriage" amendment, explains, "I can't do any more self-hatred." Now *that's* a value worth ratifying. ♦

High gloss-ary

When the multiscreen behemoth SF International LGBT Film Festival made its humble start in a basement almost three decades ago, handbills gushed, "Gay movies!" a term that seemed quite fresh, specific, and all-encompassing in itself. But these days, describing what's available at the Frameline fest is a lot more complicated — you don't just say "coffee" when you mean "nonfat no-whip soy mocha latte," now do you? Here's a far-from-complete guide to some of the currents flowing through this year's programming:

Sex is artier in Europe Or is that "Art is sexier"? Germany gets its own *Bar Girls* in *Beautiful Women*. The Almodóvar-esque freak flag is flown by Spain's *Unconscious* and the very Greek *Blackmail Boy*. France's opening-night contribution *Côte d'Azur* orchestrates a shotgun marriage between Jacques Demy and polysexual polemicism.

Young, dumb and full of fun Audiences never get enough of movies about the smooth-skinned, youthful coming-outs they wish they had. A good one: Marco Kreuzpaintner's bittersweet but ultimately exhilarating *Summer Storm*, about a Bavarian high school rowing team's horn-dogged training camp trip.

Three-way doom Documentaries *Three of Hearts* and *Life in a Box* profile inspirational-in-theory domestic arrangements — bisexual men plus heterosexual woman, and three gay men, respectively — that sadly only get truly interesting when things get really, really ugly.

Gender splendor Particularly good buzz surrounds Duncan Tucker's closing-night *Transamerica*, which stars *Desperate Housewives'* Felicity Huffman.

The sporting life From the real-life, cross-country-cycling *Lesbian Grandmothers* from *Mars* to the Hindi swim-team towel-snappers in India's *My Brother Nikhil*, your jock (figuratively speaking, ladies!) will itch with admiration. Do not miss the genius that is Alex Thiele's

Rugger Buggers, which profiles London's gay rugby crew, the Kings Cross Steelers. As the hilarious voice-over play-by-play notes, "Make no mistake — these poufs are tough!"

Is it still lezploitation if we like it? Haven't seen the movie, but that catalog photo sure makes the 17-year-old lesbian prostitutes of Dennis Iliadis's Greek drama *Hardcore* look like gay-for-pay Russian pop duo Tatu. Have seen Pawel Pawlikowski's *My Summer of Love*, which is both male-gaze lezploitation and a very good movie. Holy mixed feelings, Batman! Have also seen Dragan Marinkovic's *Take a Deep Breath*, and dude, these lesbos do just about everything but mud-wrestle! In other words: One small step forward for Serbian cinema, one giant step backward for everyone else. For actual old-school lezploitation, check out *Just the Two of Us*, a 1970 grindhouse gem presented by Jenni Olsen, whose own non-lez-ploitative feature *The Joy of Life* is — more poetically — also about the yearning to be unalone.

Beyond the glitter ball Is it just me, or does the post-birth-of-punk adherence to disco music as Official Community Soundtrack seem the worst mistake in modern gay history? (Unless you count Roy Cohn and J. Edgar Hoover.) See shorts programs "I Wanna Be Sedated," "Scary, Mary!" all things Trannyshack-related, and the documentary *Ned Rorem: Word and Music* for proof our clubs and CD collections need not all be frozen in 1975 — let alone enslaved by disco's satanic spawn, house music.

Drag camp Nothing lacking here, given programs by or about Charles Busch, Peaches Christ, Trannyshack, David Weissman, Kiki and Herb, and Tammy Faye Bakker-Messner.

Gay marriage and child-rearing 'Nuff said — and 'nuff filmed, already — on these topics, is the opinion you might have if you've gone to a lot of film festivals (gay or otherwise) in the past few years. Only if, of course.

AIDS movies Actually, it's AIDS *movie*. Just one, really — *Ending AIDS: The Search for a Vaccine*. How times have changed.

D.H.

Quickies

Short takes on features at the 29th Frameline film fest

GYPO (Jan Dunn, UK, 2005) In a terrifying sequence, surly British teens follow Czech refugees Tasha and her mother down an alley, bullying them and finally pushing the women's fish-and-chips into their faces. This act is ultimately juvenile in nature, but the scene is no less sinister if one knows that the red splatters on the women's faces are ketchup. (Earlier in the movie, when the women appear post-attack, the audience registers these blotches as blood.) *GYPO* is retold through three perspectives that pressure-cook its themes of racism, classism, and emotional intensity. This is no thriller, though, but director Jan Dunn's small Dogme 95 film (the first produced solely in the UK). Middle-aged Helen finds relief from her dysfunctional family's daily maelstrom in her newfound kinship with daughter Kelly's sweet, attentive friend Tasha, who reciprocates with an intensity born of her isolation and uncertain future. A slowness does at times creep into the film's rewinding structure, but the director uses this space to revel in the story's realism, grittiness, and warmth. *Sun/19, 6 p.m., Castro.* (Laurie Koh)

Healing Sex (Shar Rednour, US, 2004) To the tinkle of New Agey piano, therapist Staci Haines (author of *The Survivor's Guide to Sex*) calmly looks at the camera and lays out an exemplary plan for sexual healing after sexual trauma. The only problem is that I feel like *Healing Sex*,

Continued on page 41

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From page 39

Is It Really So Strange? *(William E. Shafer)*

Just the Two of Us (Jaquie Beerson)

Kiki and Herb on the Rocks (*Mike Nichols, UK, 2005*) "She got cancer, and I tell you, it humbled her. She's a lot more fun. It's funny how cancer can bring people around. I think more people should get cancer." That bit of wisdom — about a sister named Candy — could only come from the vodka-soaked mind and tongue of Kiki DuRane, cabaret raconteur nonpareil. This documentary follows Kiki and her sidekick-in-the-pants pianist, Herb, during a visit to London, from the screech of their Concorde landing on the runway to the final — fatal? — splash one of them makes after a performance on a boat docked on the Thames. Through it all, Kiki's creator, Justin Bond, reveals why he — and she — are currently without peer. Staying perfectly in character throughout, Bond improves hilarious lines at a frightening rate. There isn't a lot of musical footage here, though a medley that leaps from Radiohead's "Creep" into the Hues Corporation's "Rock the Boat" certainly fits the seaside venue. "I have never left any place until I was asked to," Kiki declares at one point, but many SF fans wish she and Bond would return to their former hometown. For now, this movie will do. June 22, 10:30 p.m., Castro. (Johnny Ray Huston)

Tammy Faye: Death Defying (Chris McKim, US, 2005) Wrapped in the sunny, optimistic packaging of WE: Women's Entertainment (where it will air in late July), this latest doc about human dynamo Tammy Faye Messner (formerly Bakker) is actually a bit of a downer. 'Cause, you see, Tammy Faye has cancer — the inoperable kind. From the production team that brought *The Eyes of Tammy Faye* to the world, this sock puppet-free exercise in vérité touches only briefly on Messner's colorful, televangelist past, focusing mostly on her illness and its treatment. She loses her famous

That Man: Peter Berlin (*Jim Tushinski, US, 2005*) That man, indeed. Jim Tushinski's documentary tribute to a living, breathing (though maybe not still preening) icon of the gay sex revolution has me wondering how I've lived in SF for so long without ever catching a direct glimpse of the one and only Peter Berlin. Admittedly, nowadays the blond master and servant of erotic self-portraiture seems to favor a Garbo-like existence that's the absolute opposite of years spent walking this city's streets in always-skintight and often-seen getups that inevitably showcased a horn o' plenty (one cucumber, two oranges and a healthy sprinkling of sprouts) bulge in the crotch. Berlin isn't exactly the warmest profile subject, but he proves to be a fascinating one, a Mapplethorpe contemporary whose survival just might have depended on his narcissism: Both his elaborate, striking photography and his time capsule-ready, SF-set X-rated films are products of a libido that's more concerned with — and excited by — looking than touching. Tushinski does a fine job of drawing out his reclusive subject and brings in colorful commentary by John Waters and an even more intelligent and funny observer, '70s porn icon Jack Wrangler. Excellent. *June 23, 10 p.m., Castro.* (Huston)

Three Dancing Slaves (Gaël Morel, France, 2004) A few years back, I sat near director Gaël Morel at a screening of *Ken Park*, and it's safe to say Morel's latest movie has taken a cue or two from Larry Clark in terms of ogling young male bodies. This trait is only partly a new one, as Morel is an acolyte of the masterful André Téchiné, whose best film, *Wild Reeds* (which actually stars Morel), isn't blind to similar sights, though a bit less crude in its appreciation of them. *Three Dancing Slaves* matches the rare flair for brisk snail movement — the capability of capturing teeming activity in a single shot — of the best Téchiné, but the pupil has yet to match his mentor's knack for tying disparate story threads together. Morel's look at a trio of troubled brothers has its angsty, *La Haine*-like moments (courtesy of skin-head Nicolas Cazalé, ever ready to strip), its incisively somber, Erick Zonca-like workforce chapters (featuring former boy toy Stéphane Rideau), and its dreamy first-love passages (Thomas Dumerchez and Salim Kechiouche in a hot beachside tête-à-tête). But those elements don't cohere into anything especially deep or memorable. *Fri/17, 10 p.m., Victoria.* (Huston)

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film

Back in black

Stellar *Batman Returns* revives a fallen film franchise. By Cheryl Eddy

Picture it: June 1989. A nation bows down to *Batman*, directed by Tim Burton, fresh off *Beetlejuice* and headed next for *Edward Scissorhands*. It was possibly mainstream America's biggest shared goth moment, thanks to Burton's stylized take on the Dark Knight; plus, there was that Prince soundtrack — so inescapable, my memories of *Batman* '89 are largely limited to the contents of the "Batdance" video.

Everyone remembers what happened next. *Batman* begat *Batman Returns*, *Batman Forever*, and 1997's dreaded *Batman and Robin*, a movie so dead it pretty much took a boot heel to any residual bat-frenzy at the multiplex. (Somewhere, Adam West wept.) Rumors in recent years suggested possible reignition tactics, including *Requiem for a Dream* director Darren Aronofsky's planned take on Frank Miller's *Batman: Year One*. Hype also percolated around *Batman vs. Superman* for a time. Here's what we know for sure: Barring any unforeseen flare-up of the "Superman curse," *Superman Returns* is poised to spread Kryptonite (and regurgitated Brando footage) among the masses next summer. But fans of the Caped Crusader need wait no longer, as *Batman Begins* is out today, and it does not disappoint.

First off, there's plenty of talent behind the camera, with Christopher Nolan (*Memento*) directing from a script he cowrote with avowed comic-book fiend David S. Goyer (*Blade*, *Dark City*). Nolan's approach is way less fantasyland than Burton's; his Gotham is seedier, slummier, and populated with villains more creepy than cartoony — and his Batman (Christian Bale, who heads a superb cast) is younger and way more pissed-off. Since the movie is called *Batman Begins*, the first half is given over to the hero's origin story, which is infused with far less gee-whizzery than anything we saw in *Spider-Man*. In my book, any movie that starts with an angry guy (Bale, in Bruce Wayne mode) in a Bhutanese jail throwing punches in the chow-line is off to an excellent start — and things only get better once young Master Wayne is spirited away to a Himalayan training camp, where he's taught battle tactics, the importance of theatricality, and sinister-Zen philosophy ("Master your own fears to prey on the fears of others") by the mysterious Ducard (Liam Neeson, working some rather Satanic facial hair).

Ducard and his League of Shadows cohort, Ra's al Ghul (*The Last Samurai*'s Ken Watanabe), have a zero-tolerance approach to crime that Wayne initially supports — understandable, considering his billionaire parents were shot to death by a mugger before his wide, preteen eyes. What's worse, the murderer was let out of jail after precious few years, only to be gunned down for squealing on Carmine Falcone (Tom Wilkinson), Gotham's top mob boss. But since he's "no executioner," Wayne stops short of joining the League of Shadows. Chaos ensues, and enemies are made, before Wayne hops a jet back to Gotham, determined to clean up his city on his own terms. "People need dramatic examples to shake them out of apathy," he explains to his faithful butler, Alfred (Michael Caine).

For Wayne, that means dressing up like a bat and striking fear in the heart of every crook in town (and pummeling those he meets face-to-face). Since Batman is a superhero without superpowers, he relies on various accoutrements to help him "fly," vanish into thin air, etc. Morgan Freeman earns many of *Batman Begins*' laughs as wry Wayne Enterprises scientist Lucius Fox, who oversees the company's dusty collection of unused inventions (including the tricked-out car that becomes the Batmobile). And Batman soon puts all of these wonderful toys to use: Besides the Falcone problem, there's also an



How about a little fire? Batman (Christian Bale) scares the yell out of fear expert Dr. Jonathan Crane, a.k.a. Scarecrow (Cillian Murphy).

ominous plot involving psychiatrist Dr. Jonathan Crane (28 *Days Later*'s Cillian Murphy), who himself has an alter ego — let's just say he puts the "scare" in "Scarecrow" (I'd also say it's his freakishly surreal scenes that put the "13" in "PG-13"). Other key characters include comely assistant DA Rachel Dawes (Katie Holmes), a childhood friend of Wayne's; Gotham's one good cop, Det. Sgt. Jim Gordon (Gary Oldman); and greedy Wayne Enterprises CEO Richard Earle (Rutger Hauer).

Batman Begins may have little in common with any of the Caped Crusader's previous films, but it does resemble other recent superhero flicks, particularly *Spider-Man 2*, with its more existential approach to dual-identity crisis. Much to Rachel's disgust, Wayne masquerades as a sloppy, scene-making rich guy, but his greatest struggles are internal — guilt, anger, and fear combine to make him one hell of a troubled soul. His purpose in becoming Batman is ostensibly to fight injustice, but it's also a tool to soothe his own emotional torment. Where Wayne ends and where, literally, Batman begins, is virtually indistinguishable; the way the character is handled here adds appreciable depth to a film that's also rife with the essential coolness Bat-fans require: the Bat Cave and Bat Signal, an array of nifty gadgets, the man in black declaring, "I am Batman!" and the best blatant sequel set-up in ages. ♦

'*Batman Begins*' opens Wed/15 at Bay Area theaters. See *Movie Clock*, in *Film* listings, for show times.

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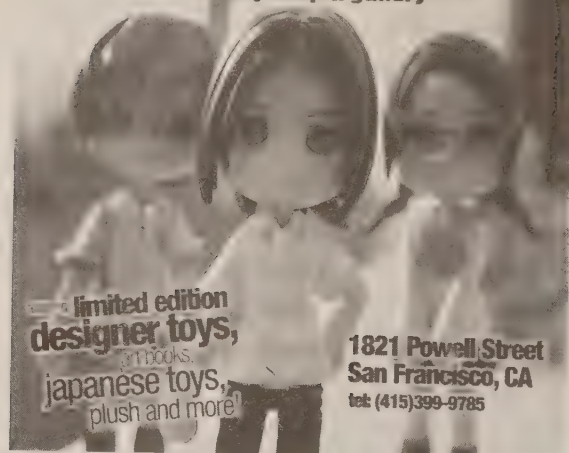
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theater

Shaky Shakespeare

Cal Shakes's erratic *Othello* still suits the moment. By Robert Avila

There are a lot of believers floating around this supposedly secular and disillusioned age. The general rapacity and chaos of the system seem to call up both extremes at once. But it's no surprise those at the top like to strike garish poses when it comes to shows of piety and honor. In the politics of war and rapine, such shows are wonderfully distracting baubles on the chest of naked, predatory power.

California Shakespeare Theater's uneven, but at times electric, produc-

Venietan employ — decides to turn the system of appearances holding together this hierarchical world against itself. In the process he proves the notion of an intrinsic connection between appearances and character to be a hollow sham.

This goes for race (or the complex European myths about dark skin that impinge on but are not necessarily central to Shakespeare's play) as well as marital fidelity (that damn handkerchief). But more generally, Iago wreaks havoc with the idea of reputa-

takes a few scenes to cohere, and even then there are some weak spots. None of the initial wooing, romantic or otherwise — whether between Othello and Desdemona, Othello and the Duke, or Iago and Roderigo, for example — seems very convincing. But as soon as Iago's power (which works "by wit and not by witchcraft") begins taking hold of Othello, things get more interesting and the principals grow stronger and more focused. Jones as Othello — who at first seems almost too restrained, too much the nice guy — grows to an altogether impressive stature, even as Iago's villainous mischief drags him down into a humiliating and incapacitating abyss of violent rage and agonizing jealousy, imbuing the role with all the gravity it warrants and demands.

McKenzie's brash Iago, meanwhile, manages multiple shades of reflection and guile beneath a gruff, almost blaring exterior. And Sarah Grace Wilson's Desdemona also gets stronger as the play progresses. The decidedly modern air she gives the character — a gregarious, even sassy, self-confidence — initially threatens to put her at odds with the play's action (there's little in the way of that spirit her father describes, "so still and quiet that her motion blushed at herself"), but it ends up nicely undergirding her more convincing emotional recoil in the face of Othello's ugly and unjust abuse. Their scenes together at that point are tense and gripping.

This growing intensity could be said to happen both through and despite Daniels's direction, however, which features some distracting choices throughout, including some awkward blocking. The modern military garb (by Meg Neville) also has its downside, having become so much the usual thing (including at Cal Shakes) that any contemporary resonance it might lend the play has to wrestle with a visual cliché. The use of loud modern rock transitions also feels too familiar, and that's probably why, here at least, the play gets pushy, especially when it goes as far as bleeding a distracting pop ballad into a dramatic climax. In an otherwise key and potent scene, such Hollywood-style sentiment is worse than unnecessary. ♦

'Othello' runs through July 3. Tues. — Thurs., 7:30 p.m.; Fri. — Sat., 8 p.m. (also Jun/25, 2 p.m.); Sun., 4 p.m., Bruns Memorial Amphitheater, 100 Gateway, Orinda. \$10–\$55. (510) 548-9666, www.calshakes.org.

PHOTO BY KEVIN BERNIE



Three's a crowd: Iago (Bruce McKenzie, center) comes between Desdemona (Sarah Grace Wilson) and Othello (Billy Eugene Jones).

tion of *Othello*, which opens the company's new season, reminds us how Iago — exercising pure will for its own sake without the hindrance of beliefs of any kind — is the more familiar figure of our age. It's maybe fitting, if not essential, that the modern setting evokes a cross between a sterile office building and Camp X-ray (while the wooden framework, chicken wire, splotchy paint, and cascade of opaque windows making up Annie Smart's set also suggest a degree of impermanence in the flimsy, makeshift quality of a military fort or bivouac).

Iago (Bruce McKenzie), the expert soldier passed up for peacetime promotion by his boss — the dignified and accomplished but utterly tractable Othello (Billy Eugene Jones), a Moorish general in

tion and honor. "I have lost the immortal part of myself, and what remains is bestial," the unwitting Cassio (Nicholas Pelczar) moans to the secret cause of his torment. "My reputation, Iago, my reputation!" Cassio is not the only one obsessed with reputation or susceptible to the idea that without it one is reduced to the level of a beast. In the world of the play, reputation acts as the outward sign and currency of social position. That's at least partly why Othello cries, "A horned man's a monster and a beast." A cuckold's horns are for public shaming. Only Iago, who early on confesses, "I am not what I am," stands well behind such surfaces, far enough to be free from their illusions and close enough to manipulate them at will.

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dance

Goode time

Last season's *Grace* upstages Joe Goode Performance Group's premiere, *Hometown*.
By Joyce Nishioka

Sometimes grace appears from nowhere. A gentle song stirs your soul. A stranger reawakens your passion. An idea flashes through your mind like an answer to your prayers. And in the case of Joe Goode's *Grace*, a chair rises and hovers above your head.

For its 2005 home season at Yerba Buena Center for the Arts, Joe Goode Performance Group reprises *Grace* and premieres *Hometown*, the second and third installments of a trilogy meant to reveal the extraordinary dimensions of ordinary people. By fusing movement with text and song, Goode has been creating this genre of abstract storytelling for the past 20 years. In most of his pieces, he develops his characters but lets viewers delineate the plot.

Unfortunately, *Hometown* leaves nearly nothing to the imagination. Next to *Grace*, a profound and original work, *Hometown*, though entertaining and at times poignant, is mired in cliché. How many ways are there to say, "Home is where the heart is?"

Set to an arresting score by Beth Custer and video art by Teaching Intermedia Literary Tools, or TILT (Bana Dirar, Ansel Kehrlein, Jacinta Uperesa, and Chris Valtierra), this latest work explores the meaning of home from the viewpoints of suburban transplants, a sassy streetwalker, and an inner-city couple. Stretching their arms and twisting their waists as if gliding, Elizabeth Burritt and Felipe Barrueto-Cabello are "two little birds looking for a nest." "Wait, I know what you need," Burritt chirps. "Something familiar, soft and warm. You need a home, you need cooking, you need context." Later, when disagreement disrupts their bliss, Barrueto-Cabello exclaims, "I don't want the white picket fence. I just want you."

Dressed in a glittery red micro-mini, Marit Brook-Kothlow is thankful for anything she can get. In a solo raw with sexual innuendo, she violently jerks her body into a frenzy, falling to the ground and rising with equal momentum. Is it pleasure or pain? Even she may not know, but once she puts her foot inside a plastic grocery bag, a bag filled with her belongings, she exclaims that "this is a good place to live, as good a place as any."

Rachael Lincoln and Melecio Estrella are urban hipsters whose idi-

PHOTO BY RU MINA



Homies: Dancers ponder the picket-fence life in Joe Goode's *Hometown*.

otic rap — "damn ... shit, shit, shit, shit, damn ..." — is meant to convey their tough exteriors, as is their tightly paced and synchronized duet. But inside, Lincoln sings, "I have a soft center.... The only hometown is here, something away from the hard outside."

Unlike *Hometown*, *Grace* nuances the characters with less literal text and more evocative dancing. The idea that grace can be found in nothingness echoes throughout the 45-minute work. The dancers' clothing (dark tank tops and stretch pants, designed by Wendy Sparks) conveys the ordinariness of the characters. The dialogue is humorously familiar. The music, by Mikel Rouse, is equal parts avant garde cool and American twang. The pace, for the most part, is achingly slow.

Throughout, the dancers contort their bodies, balance on one another, and execute complex lifts, all in lyrical slow motion. They float above the music, without any show of strain.

In one of the most touching moments, Brook-Kothlow hears Rouse strumming the guitar. "Your playing is so quiet and deep, you must be pretty deep too," she says out loud. On chairs arranged in a diagonal line, she slinks like a cat and moves closer to Rouse, chair by chair, until they meet in the middle. Moments later, the chairs start to rise above them. Extraordinary. ♦

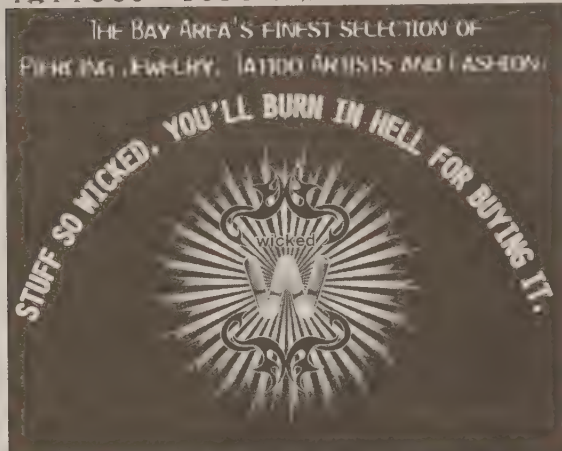
Joe Goode Performance Group appears Fri/17–Sat/18, 8 p.m., and Sun/19, 7 p.m., Yerba Buena Center for the Arts Theater, 700 Howard, SF, \$20–\$38. (415) 978-ARTS, www.joogoode.org.

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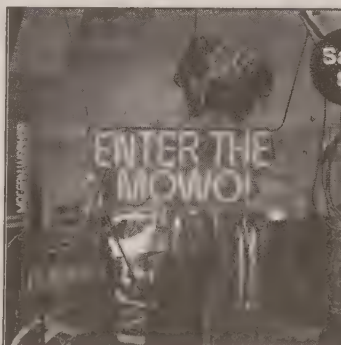
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music

Mac daddy

If April is the cruelest month, and Rocktober is the month for Scorpion three-fers, then June has become the month when all kinds of major labels seem to "drop" big rock releases, like handsome, highly polished — OK, I'm trying really hard to avoid using *rurd* euphemisms, so bear with — well-considered offerings to our lord Whore-Us (not to be confused with the Egyptian sky god of the spunk-stained lettuce leaves, rather the degraded deity of the almighty buck we pretend not to notice, snarling in the corner). They pour forth in an effort to emancipate *The Emancipation of Mimi* from the heights of the *Billboard* 200. To liberate Toby Keith from his *Honkytonk*

University. To relieve Gwen Stefani from the tiresome duty of all those whoa-zany shout-outs to rich girls, Harajuku girls, girl this, and girl that. Chart-toppers

Audioslave may have some of the best politics in rock, but goddamn, do they have to make such snorable music?

All come just in time for the reportedly revived summer concert season, the Cynic *Inside Me* thinks, sighing and dutifully slipping the new Coldplay CD, *X&Y* (Capitol) inside the player once more. I'm embarking on a mild-mannered roller-coaster ride into Chris Martin's Tomorrowland, buoyed by synthetic clouds of pop textural fluff — all carefully wrought uplift, with the edge taken off. The crusts removed. And it's disappointing because I briefly bought the hype — the blood got pumping at the idea of the second coming of *A Rush of Blood to the Head* and pleasurable wallpaper pop like "Clocks." Still, it's revealing that I first heard about Coldplay, before the US release of 2000's *Parachutes*, from a dashing English food editor who suavely swashbuckled his way around the globe and the company expense account: Coldplay make handsome background music for the dinner parties — really, lifestyles — of affluent sophisticates who could give a rodent's patoot about music in general. Emo? Screamo? It's all creamo.

Listening to Gwyneth's baby daddy wail, "You and me are floating on a tidal wave / Together! / You and me are drifting into outer space," on *X&Y*'s title track, my favorite song on the disc, I get the sinking (then rising) feeling that a lot of reviewers are ignoring the influence of soft rock fun-wreckers like Air Supply and the Alan Parsons Project on Coldplay's oeuvre — more prominent than Pink Floyd via Radiohead, or U2 via U2. Despite the lovely songs on *X&Y*, and the group's U2-like good works in playing up fair

trade, Greenpeace, and other worthy causes — I don't think I've ever been so bored by a highly vaunted "major" release on first listen. Perhaps if there were some guts or groin woven into the seamless surfaces of *X&Y*, I'd manage to swallow Coldplay's slender preoccupations with science, chips, cloning, hard drives, our mediated existence, and finally the nature of masculinity (see "X&Y"), as viewed by a little prince from another planet — this, their ever-so-gentlemanly lob at *OK Computer*. Maybe it's Martin's well-upholstered nasal soul that unsettles, one that probably inspired *Bay Guardian* editor Johnny Ray Huston's description of the band as "Dave



**SONIC REDUCER
BY KIMBERLY CHUN**

Matthews's answer to Radiohead." But I really think the problem lies therein, in the "X" and "Y," the DNA of a band that, unlike U2, were never, ever punk. Let alone rock. Let alone hip-hop. Let alone the blues. Let alone field hollers. Let alone hillbilly mourning songs. Let alone anything but tidy and unproblematic, in spite of the much-promoted alleged creative struggles of the band.

Call it assisted living with Coldplay. It's flatter, somewhat unconscious, and far from the earthier passions of American spirituals and gospel. And maybe that's the mediated existence the band chafes against — their

remove, with early success, from reality, their divorce from planet Earth amid even Martin's forever-documented marital bliss and fatherhood. Are Coldplay the first truly post-millennial, peachy petri dish of a band? Makes me wonder whether Apple was named after a fruit — or the company that debuted "Speed of Sound" to frenzied downloads.

Remember the 'good old days'? We're all poor but happy these days — because we at least have somewhere to live. Aftable Minnie vocalist-guitarist Sean Brooks told me he moved from SF to Portland, Ore., because he couldn't find anyplace to live in the Bay Area five years ago. "I totally got squinted out, rejected," he said recently from a Portland café. "I realized that when I'd see an ad on Craigslist and I'd get right on it and somebody wrote me back to say I was the 300th e-mail they

received." Now he's settled in the Northwest, where "there's more bands per square mile than anywhere else," he crowed, getting into a regional frame of mind that

inspired the Minnie's excellent new indie rock album, *I'd Be Scared, Were You Still Burning* (Greyday) and joking, "I was either going to call it *Post-Cobain* or that. We're paying homage to *In Utero*. I'm totally making this up." ♦

Coldplay play Aug. 19, 7:30 p.m., Shoreline Amphitheatre, 1 Amphitheatre Parkway, Mountain View. \$35-\$70. (650) 541-0800.

Minnie perform Fri/17, Hotel Utah Saloon, 500 Fourth St., SF. Call for time and price. (415) 546-6300.

Big babies on campus, e-mail kimberly@sfbg.com.

More fun

Keren Ann The Paris-NYC ex of Benjamin Biolay breaks out gorgeous pop like "Greatest You Can Find." Thurs/16, Café du Nord, 2170 Market, SF. Call for time and price. (415) 861-5016.

Electrelane and Deerhoof Love! Thurs/16, 9 p.m., Great American Music Hall, 859 O'Farrell, SF. \$20-\$22. (415) 885-0750.

Makers Sassy MCS-esque rock — these guys never stop, no matter how much the neighbors want them to pipe down. Fri/17, Bottom of the Hill, 1233 17th St., SF. Call for time and price. (415) 474-0365.

Spoon Songwriter Britt Daniel is supeme, and he makes a-fucking-mazing indie rock — with an emphasis on Bowie-ish glammed-up rock — on Spoon's new full-length, *Gimme Fiction* (Merge). Sun/19 and Mon/20, 9 p.m., Fillmore, 1805 Geary, SF. \$19.50. (415) 421-TX5, (415) 346-6000.

Viking Moses The bare-faced folkster teams up with woman-on-the-verge primitive Scout Niblett. Sun/19, 9:30 p.m., Hemlock Tavern, 1131 Polk., SF. \$7. (415) 923-0923.

New Mexican Revolution The ramshackle Portland combo revels in all things shaky and Tom Waits-y. Sun/19, Make-Out Room, 3225 22nd St., SF. Call for time and price. (415) 647-2888.

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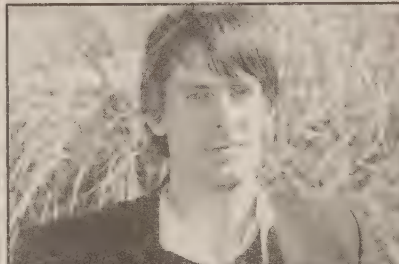
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Mighty oceans

Well-read and back from the dead, the Go-Betweens opt for the lush life.

By Johnny Ray Huston

How bookish are the Go-Betweens? So bookish they make Belle and Sebastian seem ready for the short bus. It's possible they took their name from the Joseph Losey film, but more likely it came from the film's source material, a novel by LP Hartley. Either way, if band names are indeed prophetic, then the Go-Betweens could be used as Exhibit A. Over the course of close to three decades, they've gone between continents (Australia and Europe), record labels, and even birth, death, and rebirth as an entity. So it makes sense that when I call Grant McLennan, one of the group's pair of superb singer-songwriters, I catch him in transit. "We're in London," a chipper McLennan says from his hotel room. "We got back from Germany yesterday, and we leave for New York tomorrow."

As for a certain upcoming date on the itinerary, McLennan is looking forward to it. "We love San Francisco, absolutely love it," he says. He has good reason to — a little over five years ago, SF was host to a night that proved crucial in the band's reformation. During a halcyon period in which the city seemed a favorite international pop underground port of call (while visiting the Aislers Set's Amy Linton, Belle and Sebastian's Stuart Murdoch had led an oceanside campfire musical gathering), Robert Forster and McLennan were joined by Sleater-Kinney and some local musicians at the Phoenix Hotel for a late-night, sing-and-strum get-together.

The group's official comeback LP, 2000's *The Friends of Rachel Worth* — featuring Janet Weiss on drums and some contributions by Carrie Brownstein and Corin Tucker — emerged from this fateful meeting. "That was a great night," McLennan remembers. "Janet — what a hoyden! And it was great to play with Carrie and Corin. Their new record is just another step, another stratosphere. I'm glad that they're into Led Zeppelin."

Majestically melodic, the Go-Betweens' new album, *Oceans Apart* (Yep Roc), is another step too, though of a more familiar nature: One of every three albums by the group embraces lush, wide-screen atmospheric. When McLennan sings that there's "No Reason to Cry," the song's synth-string finale is so beautiful, what else can a listener do but prove him wrong? For their third album since coming back (their ninth overall), Forster and McLennan reunited with British producer Mark Wallis, who brought a levitating splendor to the guitar work on their sixth long-player — and first farewell effort — 1988's *16 Lovers Lane*. "I've said to Robert, 'Do you think our third, sixth, and ninth albums are our posh albums?'" McLennan explains, going on to read meaning into the group's occasional major-label ties. "When you look at it, [1984's] *Spring Hill Fair* was with Sire Records, *16 Lovers Lane* was with Capitol, and with *Oceans Apart* we're on EMI in Australia."

Spring Hill Fair was my introduction to the band; and you could say I became married to

them upon hearing McLennan's "Bachelor Kisses," a yearning ballad — and sterling example of their complex female portraiture — that remains one of my all-time favorite songs. "We were down in the south of France," McLennan says when asked about the track's origins. "It was great being in a château — [French jazz pianist] Jacques Loussier's studio. After recording, we came back to London, and [Sire Records president] Seymour Stein really liked the song. It was a favorite of his, ho ho. But he said, [adopts high-pitched, East Coast nasality] 'I think it needs a middle-eight.' So we rerecorded it and got Ana da Silva from the Raincoats, who's a friend, to sing vocals."

Da Silva's harmonies on "Bachelor Kisses" are a typical Go-Betweens touch; after their early days in Australia singing the praises of Lee

Remick on a debut single of the same name (sleeve image: an autographed head shot), they moved on to not only write about women well, but also to play music wonderfully with them. The Phil Spector-like majesty of 1987's *Tallulah* owes plenty to the unconventional rhythms of then-drummer Lindy Morrison — a model of Bloomsbury-like butch chic — and the backing vocals and string and horn work of Amanda Brown. These days bassist, keyboardist, and backing vocalist Adele Pickvance brings a similar balance to the band. "I've always liked the Mamas and the Papas," McLennan says. "I like the beautiful reality of men and women singing together and playing together. There's not enough of it."

McLennan isn't averse to discussing his lyrics. "Oh yeah, we get a lot of undertakers at our shows," he jokes when I resuscitate an old fanzine rumor that his 1987 song "Right Here" is about people addicted to chemicals used in funeral parlors. He embraces my suggestion that the older, damaged "Boundary Rider" of *Oceans Apart* and the schoolboy of 1982's "Cattle and

Cane" (from *Before Hollywood*) are the same person, identifying those tracks and a few others ("Unkind and Unwise" and the sublime "Bye Bye Pride") as "north Queensland songs." Nonetheless, he doesn't kiss and tell when I ask about the air of the mystic that suffuses so many of his and Forster's lyrics ("The Clock," "Magic in Here"). Forster has created characters such as the Clarke Sisters, raised in a feminist bookstore and prone to midnight vigils with crystal balls, and if tracks such as "Spirit of a Vampire" (from *Tallulah*) are any indication, he seems drawn to vamps; on *Oceans Apart*'s "Lavender" he sings of a woman who got a foreboding welcome — "They poisoned her water / And nailed her door" — upon visiting Sydney.

On "Lavender," Forster also rhymes "well-read" with "good in bed" to describe the same woman. The group's audience tends to fit at least one of the above categories; novelist Jonathan Lethem, for example, deems the Go-Betweens his favorite band. "I must admit that we were on the bus going through Europe the other day, and I looked around and saw the four of us, all with our heads in books," McLennan says, adding, "I guess that's better than having porn on." What has he been reading? "A lot of contemporary Australian fiction. I'm also thoroughly enjoying a collection of Anthony Lane's writing about film for the *New Yorker*. It's a good tour read, because *War and Peace* can be tough going after a couple of vodkas — or maybe not."

One book that apparently isn't on McLennan's reading list is David Nichols's biography of the band, *The Go-Betweens*, which if nothing else illustrates the powerful cult that's formed around a self-declared pop outfit that has yet to have a chart hit. "I'm not fudging the point, as you West Coasters say — I haven't read it," McLennan claims when asked about the book written by a fan who had a group of his own Down Under (the Cannanes). "I know people within the band who've read it, especially the updated version, and they were disgusted with it. But other people who have read it have said they thought it was very good. They're outside of the 'inner circle' [of the band], but knowledgeable enough about us, and they said it was a good, quick summary."

A good, quick summary that takes its time airing the grievances and romantic entanglements of former drummer Morrison, *The Go-Betweens* apparently still isn't comprehensive enough to fulfill the wishes of McLennan's songwriting partner. "Robert Forster has always said," McLennan explains, "that if you're going to write a biography of the Go-Betweens, it has to start with Robert at the age of four walking around a golf course picking up golf balls for five cents a ball. But then Robert is a great lover of Proust and Tolstoy and George Eliot."

McLennan is prepped for his SF visit because of one recent purchase. "I just found a wonderful book in Heidelberg, Germany, of all places," he says. "A hardcover first edition of *The Haight-Ashbury: A History*, by Charles Perry." Considering this tidbit, the group's Bay Area plans aren't very surprising. "I know Robert's looking forward to going to his favorite health food shop," McLennan says. "We'll also go to the bookshops." ♦

The Go-Betweens play Fri/17, Slim's, 333 11th St., SF \$17. (415) 255-0333.



Slim shades: The Go-Betweens' Robert Forster, left, and Grant McLennan stand outside a lean-to they hope to someday play.

PHOTO BY SAM CHANTLER

Detroit Goth City

Blanche taps the gloomy power of country and blues. *By Jimmy Draper*

Giving things a little bit of a creepier feel — that seems to be something we're good at," Dan Miller says, letting out a quiet laugh. "At least, 'creepy' is the way people always describe us."

Speaking over the phone from his Michigan home, the lead vocalist and guitarist of Detroit's premier Gothic-country combo, Blanche, seems slightly bemused that people find his band's music so outrageously eerie. "To me, we're just moody," he continues. "It's like when I listen to old blues and old country — a lot of our stuff has the same feeling as that music. It's just a little more stripped down and raw. We certainly didn't set out to make overly dark or melancholy music."

Whatever the group's intentions, it's easy to hear why Blanche gives so many listeners the heebie jeebies. After all, for nearly five years the quintet — which Dan fronts with his wife, bassist-vocalist Tracee Miller — has been perfecting the sort of haunting, front-porch noir that's made the Handsome Family and Trailer Bride favorites among fans of disturbingly bleak country music. Throughout their funereal dirges and nightmarish hymns, the Millers spin despairing tales of lives ravaged by paranoia, depression, and illness, among other myriad maladies. Not for nothing does Tracee conclude one song with, simply, "Sad, sad, sad, sad, sad..."

Things are so relentlessly grim on the band's 2004 debut, *If We Can't Trust the Doctors ...* (Cass/V2), in fact, that happiness never comes off as anything but an urban myth: "Hope paves the way to disappointment and pain," Dan laments in "The Hopeless Waltz." Elsewhere, deceased siblings are mourned, suicidal men plead for their organs to be hacked out.

Describing Blanche's music as "creepy" is far from misleading.

That wasn't always the case, however.

Throughout the first half of the '90s, Dan delivered far less severe — silly, even — songs in the cowpunk act Goober and the Peas. When he joined his wife and Jack White in the country-rock band Two-Star Tabernacle, in 1997, however, an unnervingly eerie motif began to emerge in his songwriting. It was in that group that he first penned "Who's To Say..." a forlorn stalker song that would eventually appear on *Doctors* and as a B-side cover on the White Stripes' "I Just Don't Know What To Do With Myself" single.

Still, it wasn't until Dan formed Blanche — alongside Tracee, Dave

Feeny (pedal steel guitar, piano), Lil' Jack (banjo, autoharp), and Lisa "Jaybird" Jannon (drums) — that the spooky undercurrent in his songs fully blossomed. "We happen to keep things on the creepier side, but when we started it was just about having a similar attitude and liking the same kind of music," he recalls, explaining that several members were still learning their instruments at the time. "The number one thing was getting across the songs' emotion, so we started booking shows right away instead of rehearsing, which was probably a blessing and a curse. All five of us were pretty uncomfortable, but it made us bond together."

They also shared an enthusiasm for donning thrift-store suits, elegant gowns, and other old-fashioned garb. Rather than coming off as gimmicky, their from-the-past appearance nicely complements the tunes' over-the-top darkness. "We've always dressed like

brother (and former Goobar band-mate, Michael Francis Miller) and grandmother, along with Tracee's father, passed away during the making of the album.

"So it's not just a clever lyric when [in 'Superstition'] I sing, 'It's bad luck to be superstitious,'" he continues. "It's something that I really thought in the waiting room, thinking, 'If I do this or that, will it bring back luck?' Then I'd think, 'Wait, I'm being superstitious — does being superstitious bring bad luck?' You have to laugh at yourself and the absurdity of it. But when you get really low and scared of the world, that stuff happens."

Fortunately, things have been looking up. Shortly after the tiny Detroit imprint Cass Records released *Doctors* early last year, the mammoth V2 reissued it to considerable acclaim. Blanche's fan base expanded as well, thanks largely to exposure from tours

PHOTO BY JIN PING



Weird family values: Blanche make themselves at home amid tales of madness, maladies, and overall moodiness.

this," insists Dan. "When I first met Tracee 12 years ago, I saw her dressed pretty differently, and she saw me that way too. It was a birds-of-a-feather sort of thing — same with the other people in the band. We truly are like a really weird family."

Despite band members' elaborate outfits and their songs' melancholy, which can border on the comical in its excessiveness, Blanche aren't an exercise in camped-up alt-country. Instead, songs like "The Hopeless Waltz" and "Another Lost Summer" achieve a quiet, powerful poignancy. The effect is amplified by the fact that *Doctors*'s grave tone owes a debt to real-life tragedy.

"We'd just gone through a really bad period, being in and out of hospitals a lot," says Dan, explaining that his

with the White Stripes and the Kills. Then there was the invitation for several of the band's members to play on Loretta Lynn's 2004 comeback, *Van Lear Rose* (Interscope).

Given such exciting developments, Dan hopes the worst is behind them.

"Everything feels really good right now," he says. "After going through all the tragic things that we've gone through, making music has been therapeutic in a way. But we're all excited to get working on a new album, and while I'm sure it will have a certain moodiness to it, let's just say I'm feeling a little more hopeful these days." ♦

Blanche performs with the Ditty Bops and Youth Group Tues/21, 8 p.m., Great American Music Hall, 850 O'Farrell St. \$13. (415) 885-0750.

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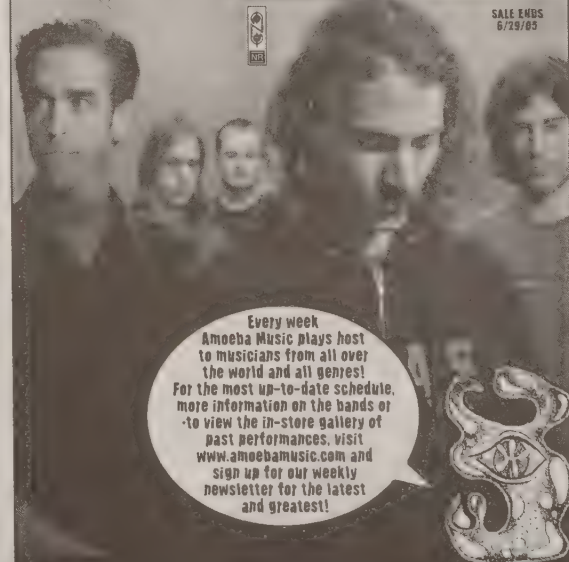
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grooves



Foo Fighters

In Your Honor (RCA)

White Stripes

Get Behind Me Satan (V2/Sony BMG)

Everyone wants to have their hard rock candy and to eat it too. Album five ushers in that gimme-gimme, want-it-all attitude that seems embedded in the he-screamed-she-yelped White Stripes' full-length *Get Behind Me Satan* and the Foo Fighters' double-CD, *In Your Honor*. And both find their power in the difficulties of reconciling the rift between riff and melody, soft and hard, love and loss.

For the Fools, that translates into a release that's half samey-sounding, highly commercial rock, and half slightly less samey-sounding, but still highly commercial quieter ballads, neatly divided like a middle school dance between the boys' and girls' sides of the cafeteria. The first disc of *In Your Honor* emanates a vaguely GI Joe, warlike whiff. From the heraldic cover art to the martial connotations of the title track, disc one seems to get off on the unrelenting sameness of its sound, a controlled blitzkrieg surrounding symphonic, over-the-top rock that's capable of lending some knee-jerk excitement, if not actually emotional power, to "Army of One" military recruiting ads. It's as if Dave Grohl and company — unable to cede their hard-rock crag to Victory Records corners, etc. — are channeling a fascination with Isis, My Bloody Valentine, and '80s hair bands into something palatable to mainstream radio programmers, creating the aural equivalent of the sexy, sadistic, and ultimately empty love-is-a-battlefield kicks of *Mr. and Mrs. Smith* — with nary a scrap of humor. How can Grohl even attempt tired phrases like "No one's getting out of here alive" — compressing all nuance from his vocals to the point of dismissable flatness and shouting back at Evanescence et al with a kind of Soul Asylumish, '90s-era romanticism ("DOA") — without expecting thousand-yard stares or outright yawns?

The softer, acoustic guitar-dominated disc two nearly redeems *In Your Honor* with some glimpses of the human stake behind the rock

machines: Will Grohl ever be able to live down Nirvana's legacy ("Friend of a Friend") — and will he ever bring himself to release an entire album of this music without fearing he'll be tagged a sensitive singer-songwriter wuss? After finishing the quiet side (which includes guests John Paul Jones, Norah Jones, and Josh Homme), Grohl has said, they went back and reworked the rock disc because "there was no way we could let the acoustic stuff kick the rock stuff's ass." Too little tinkering too late.

In the war of the sexes, during a sexualized war of Abu Ghraib-style S-M, the White Stripes fare better, milking the down-home strip-mall mysticism of Conway Twitty and Loretta Lynn album covers for their current image (with Jack White in Marty Robbins-style Old West drag) and demonstrating admirable follow-through on the he-she, love-ack, white-black, country-blues paradigm. The ambiguity of the title points both ways, like Meg and Jack in the album art: Do we turn our back on Satan — or desire the devil's backup? The White Stripes like it both ways, knitting together Meg-vocalized, childlike sing-song with Jack's stringy, piercing Robert Plantisms: snakes, scripture, apples, red dresses — they're old polarities, but they still work for the Whites. Here Satan is, more often than not, a woman, turning a white blossom blue ("Blue Orchid") and imbuing a doorbell with uncertain, threatening power ("My Doorbell") — a Rita Hayward-styled she-devil who just might resemble Jack's new wife, model Karen Elson ("White Moon," "Take, Take, Take"). Animated by a ruthless catchiness and sliding by on a right-on combination of beat and melody in the form of the duo's latest familiar — a marimba — songs like "Forever for Her (Is Over for Me)" embody the pull of the horned, horny one. Going to hell rarely sounds this fun. (Kimberly Chun)

Origin

Echoes of Decimation (Earache)

The cover of this record appears to have been designed by hostile hippies: There's a grumpy face superimposed on a picture of the cosmos. Maybe it's not possible to make frightening metal covers anymore, since so many bands have tried to get brutal, we've become desensitized, and they all look like a little boy's idea of what scary is.

But even though the cover art is silly, the music continues to be great. Origin are such a good band — they're excellent musicians who play at speeds that are hard to comprehend, and with the precision of a brain surgeon. The opening track, "Reciprocal," is filled with riffs that sound like the guitar sound effects Wayne and Garth make when fading to another scene.

It's hard to say what these guys are singing about, although I did catch the word "Satan" a few times. That's fine, and typical of

death metal. "Cloning the Stillborn" starts with the sound of a baby's heart, which stops after a few beats, and before you have a chance to recover from this horrible loss of life, in come Origin with screaming guitars, machine-gun drums, and growling vocals proclaiming their desire to clone stillborn babies. That's a point-less thing to do — unless newborn babies have a divine spark inside them that can be extracted and eaten to travel through time to ride dinosaurs. The song "Amoeba" probably has nothing to do with large independent record stores — it's probably about a teenage runaway who loves train sets, misses his mom, and hates his dad. Go home, Amoeba — your family misses you. The only thing missing from this record is a really slow and infinitely heavy break. That's one of the best elements of death metal and one of the only dynamics taken advantage of in the genre. "Echoes of Decimation" has a break that is slow but not slow enough — it should be as slow as the tortoise who eventually beat the hare. (Nate Denver)

Dressy Bessy

Electrified (Transdreamer)

If you name your band after a Playskool doll and contribute songs to *The Powerpuff Girls* TV show, chances are *cute* doesn't strike you as a particularly loathsome four-letter word. Or, at least for the sake of Dressy Bessy's members, let's hope not: Since 1997 the Denver retro-pop quartet has sounded so gosh-darned adorable that it's made even the direst of situations seem downright cheerful. "If I'm sad," vocalist-guitarist Tammy Ealom once said, "I turn it into something that makes me feel better." Which explains why albums like 2002's *Sound Go Round* (Kindercore) found her giddily delivering lines about cheating boyfriends and other romantic woes as if she were singing about unicorns and litters of kittens. *Cute*, in other words, has always been an understatement when describing Dressy Bessy.

But that's not always the case on the band's latest album, *Electrified*, on which Ealom's delivery and subject matter are more evenly matched than ever. Sure, she still exudes genuine joy when belting out infectious "la-la-la's," but on songs like "Who'd Stop the Rain?" and the relationship reality check "Stop Foolin'," she also conveys sadness, frustration, anger, and resignation — a virtual smorgas-bord of emotions compared to the incessant cheerleader-style enthusiasm of previous albums. Likewise, the music takes unexpected turns: There's plenty of peppy, infinitely hummable indie pop to go around, but the band subtly infuses garage-rock riffs and even a little country for a sound that, for the first time, isn't too cute for its own good. *Dressy Bessy* performs June 22, *Bottom of the Hill*, SF, (415) 621-4455. (Jimmy Draper)

made it to the runner-up slot. After that, JC bought some personal freedom (he got to record under his own name; "Cougar" was forced upon him by the would-be kingmaker who engineered his first record deal) and some artistic license, which he used well for most of his career.

As far as the rest of *American Fool* goes, there's nothing as strong as the two hits, but the songs are respectable, and the band pours it on. The music holds up, but it's interesting to note how reactionary it sounded when released — Springsteen's best work had come and gone, and forward-looking rockers everywhere were trying to absorb punk's influences and find a future with some breathing room. That JC never emerged from the shadow of Springsteen or Bob Seger shows his limited vision. Still, though the album's title may fit, the two hits were the real deal. "Hurts So Good" feels as fine today as it did back then. (J.H. Tompkins)

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2nd Time Around

John Cougar

American Fool (Mercury/Universal)

It's not for no reason that John Cougar, a.k.a. John Cougar Mellencamp, a.k.a. John Mellencamp (his given name), tops so many guilty-pleasure lists. Throughout his enormously successful career, he has forced his fans to endure more ham-fisted observations, tortured lyrics, and predictable musical clichés than any of the Springsteen imitators this side of Eddie and the Cruisers.

Don't believe me? JC's first chart-topping hit, "Jack and Diane" — from his 1982 album, *American Fool* — begins with the words, "Little ditty about Jack and Diane," as heavy a weight to shoulder as anything this side of "Seasons in the Sun."

That said, this was the Midwestern native's breakout album. "Jack and Diane" topped the charts (the stinking lyrics were redeemed by a lovely acoustic guitar section three-quarters of the way through the song). And the truly irresistible "Hurts So Good"

Calendar

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On keys: New Zealand's Mark de Clive-Lowe performs with UK chanteuse Bembé Segué at Mighty. See Sun/19.

June 15 Wednesday

Fight the right Meet, mingle, chat, and, oh yeah, construct a master plan to overthrow the right-wing media machine at the Media Alliance annual membership meeting. This is not your average tea party, folks. Especially when the guest speaker is **Laura Flanders**, host of Air America Radio's *Laura Flanders Show* and author of *Bushwomen: Tales of a Cynical Species*. At tonight's event Flanders speaks on "The Air America Strategy: Infiltrating Right-Dominated Channels of Mass Communications." Flanders's talk promises to infuse the meeting with her outspoken political fervor, fresh feminist perspective, and deliciously biting humor. Plenty of food for thought to nosh on with local media professionals and non-profit organizers, all hell-bent on reclaiming the airwaves from the clutches of the W. camp. Bring your ideas, opinions, anger, and disgust — such is the stuff of which revolu-

8 days a week

June 15-21, 2005

tion is made. 6:30 p.m., *Ella Baker Center for Human Rights*, 344 40th St., Oakl. \$5. (510) 832-9000, ext. 305. (Morae Kim)

June 16 Thursday

Making cents Raul Sanchez came up with the idea for the **Penny Arcade** acoustic showcase on the bus

ride home from work (which happens to be the *Bay Guardian*). He's been the drummer in the Junior Panthers and a roving sit-in player for various projects — including the Sounds of the Barbary Coast, Sanchez, and Pat Johnson Band — and lately he's been doing his own thing with fellow musician Nathan Moomaw. These projects mean lots of friends and connections, and being the generous guy he is, he realized it'd be a crying shame not to

organize a night where all these talented individuals could share their music with the rest of us. Penny Arcade features 20- to 25-minute acoustic and semiacoustic sets by the Bellyachers, the Junior Panthers, Pat Johnson, Loquat, Patrick Abernathy, and Moomaw and Sanchez. 9 p.m., *Make-Out Room*, 3225 22nd St., SF. \$6. (415) 647-2888. (Sarah Han)

Pandora's box Some unknowing soul will enter the Luggage Store Gallery one day and, to his or her dismay, discover there are no suitcases or garment bags to purchase. But there is art to see, and there is the unusual and experimental music showcase the Luggage Store Gallery Music Series to hear on Thursday nights. Baltimore's **Hazardous** **Guadalupe** open tonight's show with their minimalist noise rock, which features floppy guitar string sounds, electronic devices, and clanging drums. The Others, made up of David Kendall, Rachel Thompson, and Jonathan Zorn (no, not that Zorn), close out the evening with ambient sonic spaces and startling chaotic textures generated by laptops, violin, and analog electronics. 8 p.m., *Luggage Store Gallery*, 1007 Market, SF. \$6-\$10. (415) 255-5971, www.outsound.org. (Alex K. Fong)

June 17 Friday

Reach higher Wacky hip-hoppers the **Psychokinetics** promote their sophomore release, *Seven League Boots* (Psychokinetics), at True Skool's "Fresh: New Music from Emerging Artists." In fairy tales and the role-playing-game universe, seven-league boots give you the superhuman ability to jump incredible heights, and the Psychokinetics have certainly made a flying leap into an all-star production. It's refreshing to encounter a group who don't take themselves too seriously and who understand that life needs fun and goofiness to make it bearable. They are masters of developing characters and using them to create hysterical parodies on their albums. Locals Kero One and Prozac Turner also take the stage to showcase their new releases. 10 p.m., *Elbo Room*, 647 Valencia, SF. \$10. (415) 552-7788, www.true-skool.org. (Also 6 p.m., *Amoeba Music*, 1855 Haight, SF. Free. 415-831-1200.) (Jana Rogers)

In sight If you've ever wondered what goes on in the heads of today's youth, and if you believe early exposure to art cultivates open-minded individuals, Oakland grassroots collective **VisibleVoice** is an organization you should support. The mission of the group — made up of Corey Sato, Jackie Gordon, and Asmara Pelupessy — is to provide affordable access to photographic equipment (in both traditional and digital formats) for Oak-

land youth through its Photomobile Project, a traveling van that provides free photography workshops and houses a digital photography lab. Tonight, VisibleVoice presents a fundraising launch party featuring a silent art auction and live music by Phase Chancellor, Wobbly, Skaters, Taurus, Tom Carter, Snowsuit*, Ben Valis, and DJ Johnlorlando. 6 p.m., LoBot Gallery, 1800 Campbell, Oakl. \$5-\$10. (510) 658-7309, www.visiblevoice.org. (Han)

June 18 Saturday

On the Block Has it really been 40 years? Yep, for four decades, Intersection for the Arts has been exactly what its name suggests, a crucial site where a diverse assortment of the Bay Area's best-known artists have met up, collaborated, honed their skills, and excelled in front of appreciative audiences. It makes sense that the site's birthday celebration would be a blowout, but **Intersection for the Arts' 40th anniversary block party** goes one step further in taking it to the streets. The lineup — including poet devorah major, choreographer-dancer Robert Moses, novelist-playwright Denis Johnson, jazz heads the Marcus Shelby Trio, and rapper Felonious — is a who's who of Bay Area talent; you can take a break from the performances to check out "Blueprints," Intersection's 40th anniversary exhibition, which takes art's connection to architecture and urban space in a different direction. **Party and "Blueprint" opening reception** noon-5 p.m.; "Blueprint" through July 30. **Gallery hours** Wed.-Sat., noon-5 p.m., Intersection for the Arts, 446 Valencia, SF. Free. (415) 626-2787. (Johnny Ray Huston)

Cheap and easy Nothing explains itself better than a clear and concise title such as the 29th annual **San Francisco Free Folk Festival**. You immediately know it's been around San Francisco for years, involves folk arts, and, most important, is free! During the day, families can enjoy a number of events ranging from guitar, accordion, Irish whistle, and Argentine tango workshops to dance and a cappella-vocal performances. Evening concert headlines include the Dunsmuir Scottish Dancers, M'earthTones, World Harmony Chorus, Aswan Dancers, Ray Bierl, McBride Irish Dancers, and Loose Canons. People with happy feet can sashay along to the beat of international dance, waltz, swing, and ballroom music played by Vercenica and Brassworks. Food is available, and shoppers can browse a music and crafts marketplace. **Through** Sun/19. **Both days:** noon, Roosevelt Middle School, 460 Arguello, SF. Free. www.sffolkfest.org. (Fong)

Yo ho ho Arrrr you ready to rumble? Ye needn't have a peg leg or yer own scuttled schooner to enter the first-ever **Talk Like a Pirate Contest**, held at the Ripley's Believe It or Not! Museum (aye, Cap'n — amid the rough, tourist-infested waters of Fisherman's Wharf). One-eyed scoundrels (men), salty-tongued rabble-rousers (women), and hook-handed rugrats (kids 14 and under) compete in three categories; if the judges like the cut of yer jib, you could get a slice of the booty — \$600 in cash and prizes (pieces o' eight? bottles o' rum? the key to Davy Jones's locker?). And since every seaworthy participant receives a free pass to the museum, ye can check out the collection of shrunken heads and other oddities before you set sail (or walk the plank). 11 a.m. (participants must arrive no later than 10:30 a.m.), Ripley's Believe It or Not! Museum, 175 Jefferson, SF. Free. www.ripleys.com. (Cheryl Eddy)



How twee: Indie popsters Dressedy Bessy play in support of their latest release, *Electrified*. See Wed/22.

June 19 Sunday

Through their eyes

Though most of us are familiar with the AIDS epidemic in Africa to the extent that it exists as an ongoing global crisis (we still hear the occasional news blurb when Iraq has a slow week), it may still seem like a vague tragedy far removed from our cushy first world existence. With her images of orphaned and HIV-infected children in Kenya, Karen Ande's **'AIDS in Africa: A Journey Through Photographs'**, an official SF Pride art exhibit, reminds us that the epidemic continues to rage. Ande's photographs reveal the horrific legacy of the disease on these innocent children, even as their faces shine with beauty, joy, and — most startlingly — hope. **Through** July 17. **Reception** today, 1-3 p.m.; **gallery hours** Sun., 11 a.m.-1 p.m., or by appt., Most Holy Redeemer Catholic Church, 100 Dia-

mond, SF. Free (donations accepted). (650) 994-6405. (Kim)

Antipodean antics He's from New Zealand, is big in Japan, is a co-conspirator with west London crews like Bugz in the Attic, and tonight brings his unique brand of nu-jazz broken beat fusion to the Bay Area for the first time. **Mark de Clive-Lowe** is his name, and whether kicking out jams at the keys or twisting up rhythms on the MPC, he's got plenty of genre-crossing game, as evidenced on his brilliant ABB Soul album *Tide's Arising*. He'll be joined by UK chanteuse Bembé Segué, whose rich singing graces many of McDCL's songs as well as tracks by Two Banks of Four, IG Culture, and 4 Hero. 10 p.m., Mighty, 119 Utah, SF. \$10. (415) 626-7001. (Peter Nicholson)

June 20 Monday

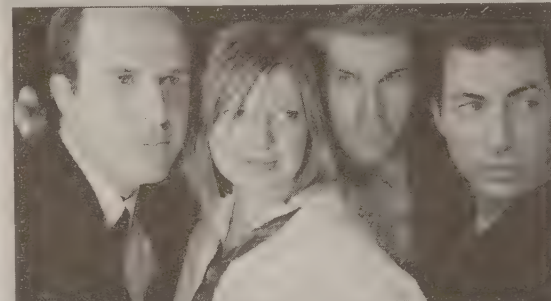
Lone stars Musicians as diverse as guitar virtuoso Eric Johnson, feel-good rock band Los Lonely Boys, and Edwin "I Could Not Ask for More" McCain constantly seem to spring out of the Austin, Texas, music scene with furious aplomb. **Steven Pile**, a former Californian, joins that list with his gruff, twangy baritone, skilled guitar playing, and rustic songs that recall the outlaw country music of yesteryear. He comes to town with published novelist and melancholy Americana singer-songwriter Dao Strom on the Send Me Home for Right Now Tour, a dual-headlining trip in support of their latest respective self-released discs, *Home for Right Now* and *Send Me Home*. E.T. will not be phoning home at this event. A.J. Roach also plays. 8 p.m., Argus Lounge, 3187 Mission, SF. \$5. (415) 824-1447. (Fong)

Light bright Once you get over that case of the Mondays, head over to the Make-Out Room for some unpretentious but rowdy good times at **Club Neon**. The popular weekly club had to leave its old post at the Hush Hush in April because it was just too successful at drawing in droves of peeps with its hot dance tunes and cheap drinks (it's all good fun if you're there for the club, but the neighbors do have to sleep, I suppose). The good news is that the Make-Out Room's got a bigger dance floor, so you've got more room for those noodley indie dance moves. Celebrate the grand return of Club Neon with DJs Jamie Jams, Emdee, Melanie, Aidan, and Nadine. 9 p.m., Make-Out Room, 3225 22nd St., SF. \$2. (415) 647-2888. (Han)

June 21 Tuesday

Get into it Forget plot, characters, and setting. In Molloy, Samuel

You may not be sure what you'll be doing this weekend, but neither are these folks. The local and national troupes assembled for the second annual **San Francisco Improv Festival** haven't a clue what the evenings will bring, but you can be sure that, whatever it is, it will run the gamut from pretty amazing to downright zany. The 12-week-long festival, now in full swing, not only features some of the most quick-witted and hilarious improv players anywhere — including New York's Upright Citizens Brigade touring company, Canada's Slap Happy, Chicago's Chuckle Sandwich, and local champs True Fiction Magazine — but also master classes by Second City's David Razowsky and UCB's Ian Roberts (both have already been held by this point), an open Monday-night improv jam, and much more less-predictable stuff. **Through** July 16. **Next show** with Slap Happy and True Fiction Magazine, Thurs/23, 8 p.m., Next Stage Theater, 1620 Gough, SF. \$12-\$15. (415) 378-6077. For a full schedule go to www.sfimprovfestival.com. (Robert Avila)



Room to improv: Canadian improv comedy troupe Slap Happy (from left, Kerry Griffin, Tabetha Wells, Sandy Jo Bevins, and Dave Pearce) bring on-the-spot hilarity to the San Francisco Improv Festival.

Beckett abandons the ABCs of narrative for a more abstract exploration of language, time, and space: an imagined philosophical place called Ballybaba. Inspired by Beckett's concept, four artists collaborate to construct a version of Ballybaba using photos, sound, objects, and light projection. Yet the crucial ingredient is the individual observer. **Ballybaba** is less an exhibit designed for passive viewing and more an interactive experience. The show invites us to enter this dynamic milieu of perception and imagination to contemplate our relationship to the physical world we reside in, in all its awful beauty. **Through** Aug. 14. **Reception** June 26, 1-4 p.m.; **gallery hours** Tues.-Sun., noon-5 p.m., Richmond Art Center, 2540 Barrett, Richmond. Free. (510) 620-6772. (Kim)

June 22 Wednesday

Up and down Indie popsters **Dressedy Bessy** descend from the elevated heights of their Denver lair in the Rocky Mountains to play at the Bottom of the Hill while dressed in their throwback-wardrobe splendor! Isn't it nice when bands full of three chords, pounding rock and roll rhythms, sweet female vocals, and general sunshine goodness come

down to your sea level? Join the group as they tour in support of their debut Transdreamer Records release, *Electrified*, the first album by the bubblegum machine since the collapse of their last label, Kindercore Records. Yes, you too can party like it's 1969, as long as you pass the maharishi. Giant Value and the Jessica Fletchers also play. 9 p.m., Bottom of the Hill, 1233 17th St., SF. \$8. (415) 621-4455. (Fong)

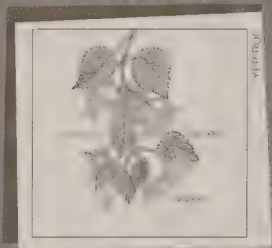
The Bay Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Bay Guardian Building, 135 Mississippi St., SF, CA 94107; fax to (415) 487-2506; or e-mail (paste press release into e-mail body — no text attachments, please) to listings@sfbg.com. We cannot guarantee the return of photos, but enclosing an SASE helps. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

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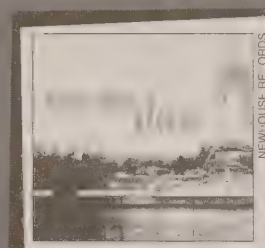
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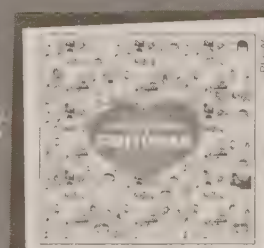
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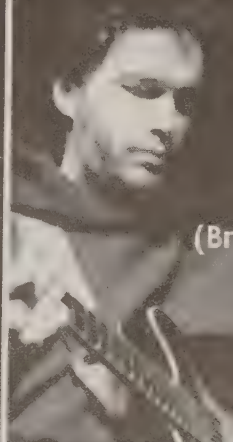
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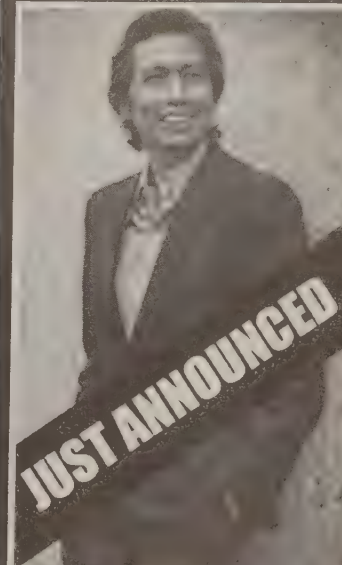
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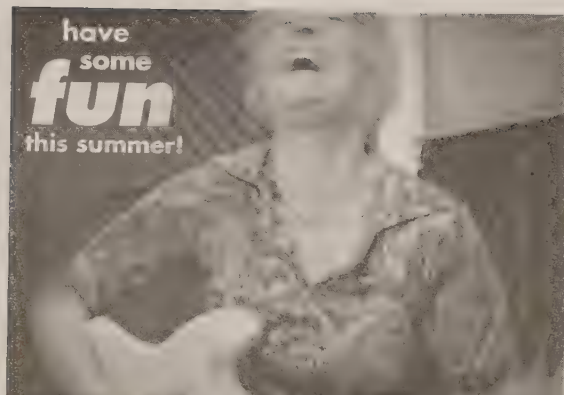
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BARS and CLUBS

SUMMER 2005

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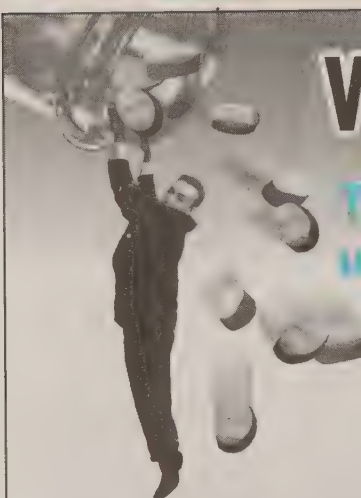
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SECRETS and LIES!

By Marke B.

M

ongol hordes invading SoMa. Blood-soaked trannies captured on-film. Preteen DJs exploding. Bay Area nightlife is fueled by scandal — isn't it lovely to be in the know? Welcome to *Bars and Clubs*' new anti-socialite column, guaranteed to keep you current on who's zooming who and where. Pour yourself a tall one and scoop the latest juice. But hang on to your pearls, sweetheart: This ain't no *Paper City* charity ball recap bullshit.

Party out of bounds

Spa spaz Still mourning the death of Hotel Ibiza, wet-and-wild jet-setters are checking into **Hotel Vitale** (www.hotelvitale.com), the brand-spanking-new spa-resort hotel in downtown SF from **Joie de Vivre**, the team that brought you pretty much every Bay Area boutique hotel you've ever thrown up in the lobby of. Its huge open terraces and sparkling hot tubs are the Miami-wannabe party crowd's dream. But that's turning out to be a nightmare for the proprietors, who are aiming more for Sonoma retreat than Kelly's Mission Rock-out. According to a former employee, all hell broke loose at a recent bacchanal hosted by "culture marketing group" **Vintage 415** (www.vintage415.com) when the party turned into an all-nite rager, strewing a trail of debris throughout the "post-hip urban sanctuary." Some revelers even went so far as to pry the letters off the marquis. Why wasn't I invited?...

Pimpsterdam! Well, it's finally here, and you're gonna love it, at least for a couple of months. The San Francisco installment of that world-famous Dutch treat, **supperclub** (www.supperclub.com), is heavy into its launch party cycle, and promoter Michael Anthony and hash-eyed lounge lizards everywhere couldn't be happier. Too bad Mayor Gavin Newsom was a no-show at the star-studded preview shindig, where the mayor of Amsterdam, specially flown in for the event, exhorted the dazzled but befuddled crowd to either invest in the Dutch economy or — even better — maybe just go live there instead. I'm feeling that might not be the way to fill the new space up, but hey — I still crack up about their leaky dykes, so what do I know from Dutch-style politicking? Fortunately, the space is pimped-out wholesale, with plenty of sly nooks and crannies to keep you hooked on the SF product.... **Mongol hordes** A certain well-established promoter was recently sent into a tizzy when hundreds of Mongolian hipsters thronged into **Studio Z** (www.studioz.tv) for a last-minute booking that featured Chinggis Khan singer **Jagaa**. "It was amazing — we had no idea where all these people had come from, and were dramatically understaffed," the promoter told me. Still, she added, the performance, and the crowd, was out of this world. Mongopop? You heard it here first, folks.... **Ending up** When I first heard that the **Endup** was on the market for 800K (800K! That's \$9.25 per shirtless boil!), I sighed and figured we were in for another round of "Save the Endup!" false alarms. But it's true, folks. Owner **Carl Hanken** has decided to forgo the \$12,000 in monthly rent his parties bring in and retire in style after 20-some years of hosting San Francisco's most outrageous public overdoses. Will this legendary bastion of binges go the way of the recently shuttered Movida Lounge and the Whiskey Bar? Here's hoping the new owner doesn't convert it into an Applebee's. (For further conjectures on that point, see Amanda Nowinski's poignant Endup remembrance....)

Neighborgoodies Club kids, artistes, and foofy cocktail-lovers everywhere have been raving about Panhandle pioneer **Madrone Lounge** (www.madroneclub.com) for months now. The nightspot's gorgeous owner, **Leila Fakouri**, is credited by some with almost single-handedly revitalizing the neighborhood, starting with the historical Victorian in which Madrone is located. The blocks between Madrone, the **Independent** (www.theindependentsf.com), and super hush-hush watering hole **Bar 821** (www.bar821.com) are hopping nightly with fresh-faced party people, with more upscale bars and restaurants on the way. (Take that, TenderNob!) But that hasn't sat well with some of Madrone's curmudgeonly neighbors, who aren't thrilled with all the changes. Fakouri's ingenious solution? She's giving nearby residents permanent free passes, so they can make Madrone their second home. (Full disclosure: I'm one of them). "I want everyone to come see how much I love it here," Fakouri gushed during a recent phone conversation. Fabulous! Where do I set up my futon? Look for a Persian invasion this summer, when Fakouri's cousin **Shahin**, from NYC's Narnack Records, kicks up Madrone's programming.... **I heard a Rumour** "We want to create an option to dancing with tweakers at the Endup, or guzzling beer with bears, or cha cha cha'ing at El Rio. Not that we

Iris Garcia at Madrone Lounge

have an issue with any of those parties," says ex-**Rehab** bad girl **Marcia C. Gagliardi** about the upcoming launch of her and partner **Ryan Robles'** as-yet-unnamed Sunday-afternoon shindigs ("Not a tea dance! We're not old enough to even know what that means!"). The exact details are still as fuzzy as my memory of last night's trick, but look for a lot of daylight disco tragedy this summer. Meanwhile, the dauntless duo continue their wobbly journey though the night with their ultraexclusive '**Rumour**' loft parties (www.rehabsundays.com), featuring fierce DJs from around the country and more old-skool late-night NYC vibe than befits such brash youth.

Up-and-coming

Jazz it up Most scenesters hear the words **North Beach Jazz Festival** (www.nbjazzfest.com) and hit the snooze button. Well, look alive, people! One-woman Bay Area P.R. powerhouse **Candida Martinez** (formerly of Justice League, currently of any-club-worth-going-to fame) has just snagged the fest as a client, along with the **S.F. Funk Festival** and Michael Franti's '**Power to the Peaceful**' patchouli-fest. If anyone can make a hoary chestnut shine, she can — so mark your calendars and prepare to broaden your horizontals.... **Little devils** No, dear, that's not a midget on the turntables, it's a child. The **Norcal DJ Academy**

(www.norcaldjmpa.com) just launched its 2005 Youth Summer Camp, with a slew of 12- to 18-year-olds bustin' up soundz in the new style. The current class of cuties, under the tutelage of fave-rave **DJ Amber**, tore up Monster Park at the Giants' opener. Watch your backs, established jocks.... **Ones to watch** Many of you have remarked that I'm just some old left-field queen with nothing to do but bitch about the scene and make trouble. That may be true, but hey — I'm not so old that I don't know which names to drop to keep me in future cocktails. Who do I see in the club crystal ball of tomorrow? I see **Kitty**, the drop-dead sex goddess tranny who wowed 'em at Miss Trannyshack by getting branded live onstage while lip-synching Billie Holiday. I see **Brontez**, the illegal-minded skatepunk fag who recently led an after-hours naked parade down Polk Street with a boom box and who's single-handedly reviving that ol' homocore feeling with his boyzines and Bob's Donuts outlaw parties. I see **DJ Neon Leon**, back from Berlin with a new set of teeth and a crate of neo-disco platters that promoters are scrambling over. I see the kids at **Down Low Wednesdays** at Skylark, reviving drum 'n' bass, and the kids at **Jack** at Underground SE, reviving acid house. I see the rise of skateboard tricks on the dance floor, with **Hush Hush Lounge** and **Milk** already leading the way. And I see me, of course, in the little mirror on my monitor.

Church for sale

As the Endup sits on the block, Amanda Nowinski offers some advice

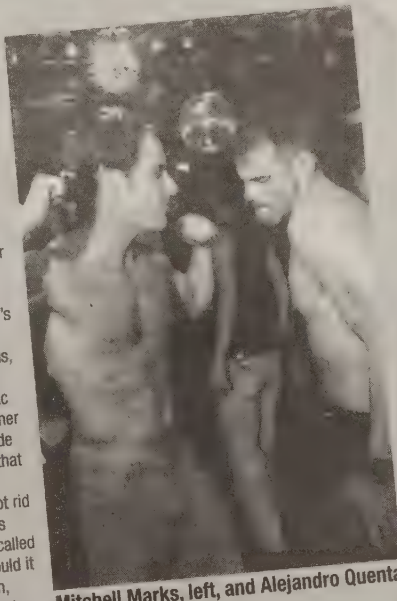
Now don't start with all that sentimental "it's the end of an era" crap just because the Endup is for sale. Honey, the era of which you bitch ended long, long ago, and your memories have nothing but your fantasies to thank. Club-kid tragedies: Nobody wants to know about your E-monger-whistle-and-overalls period; it's not a badge of honor that in 1993 you once stayed up for six days straight. Crusty disco remnants: You can stop bragging that Sylvester's ashes were scattered in the Endup's garden; the only dust those weeds have seen is the shit you smoked in '73. Friends, let's move into the future.

Now. The real issue at stake is this: Unless the right maniac forks over the cash to keep that 32-year-old beast on the corner of Sixth Street and Harrison alive and cringing, the freaks inside will be let loose. And trust me, San Francisco, you don't want that to happen. These sluts and deviants need to be contained.

You may think, "But wouldn't it be cute if the new owners got rid of all the Gays and started renting the place out to Costco for its company shindigs?" Like what happened to the Rawhide, now called the Hide? I don't think so. Not only would that be the End (or would it be the Up?), but it would also mean that out of sheer desperation, Miss Hoo Hoo would have to work her pumps at dives like the Nag's Head, out on Geary and 17th Avenue. And I'm not sure Miss Hoo Hoo is what the 'Niners-shiny-jacket set have in mind as they nod off to *Cock Craving College Girls*, grunting, "Uhhnnngggg ... pussy." Unless it's OK that pussy also has a dick.

You may wonder, "But what if the new owners banned all that shitty house music and made the Endup hip?" Like if they hijacked the Arrow's crowd and just played '80s meth-lab rock and Interpol CDs? It would be refreshing — not to say inspiring — to witness a new generation of carbundled alcoholic cokeheads stumbling through the club's black rubber gates. However, the Bitchy Uplight Sober Queens would be in dire need of a place in which to vibrate everybody out. If they were deprived of the Endup and its delicious assortment of Totally Fried Strippers with White Lip Sludge and Wide Broads Channeling Carefree Rump Magic on the dance floor, they'd have no one to insult, and the natural order of things would simply fall apart.

And what about the Sloppy Binge Drinking Fag Haggots? Do you really expect us to barf in bathrooms where we might get laid? As fit The Endup's outdoor ice machine is the best! And the Just a Wee Blackout Irish Massive and Charlie's Nose Bandit English Angels? Will they all fit inside the Bitter End? And where do you expect the Transsexual Hooker with the Snaggleteeth and Plunger Tits to sling her pussy? Among the Saratoga Crazy Ringtone Dawgs at Ruby Sky? Folks, let's be real! Better yet, let's find the perfect nut-bag to buy this sacred hole. ❖



Mitchell Marks, left, and Alejandro Quenta at the Endup



Marvin at Rumor

Out and about

Guriz on film Every afternoon I'm jolted out of bed by the question "When is that damn **Trannyshack** movie finally coming out?" During a recent liquid lunch with one of the film's ingenues, I was reassured that not only is the independently produced doc about San Francisco's favorite trash-drag glee club premiering this summer, but it's also been reshot to give it "more of a cinematic feel." It also ran low on funds: Apparently shooting a shoeless drag queen as she stumbles down Polk Street at 5 a.m. costs a bundle. Can you help? Direct your donations to www.heklina.com. Needy trannies are standing by.... **Porn to be wild** Rumors were flying that the folks behind the **Folsom Street Fair** would be cracking down on some of the more lascivious displays of affection this September, even going so far as to deny local fuck-film faves **Raging Stallion Studios** a spot on the main drag because of last year's raunchy goings-on in their booth. The hearsay turned out to be bunk, however, and the organizers have assured me that this year's festivities will be every bit as shocking as we've come to expect. Wait, isn't that an oxy-moron?... **Porn again** OK, I'm starting to freak out. Not one but two reports of well-known, San Francisco-based porn stars converting to **Scientology** have been whispered in my ear. One instance actually involved the discovery of a dog-eared *Dianetics* copy in the locker room on the set of a recent fisting flick. Tom Cruise would be so proud.... **Trannies on the tables** I love **Sister S.F.** (www.sistersf.com), that underground gaggle of fallopian warriors who've upped the Bay Area's after-hours girl power ante. Every year they turn the turntables on the men, challenging Big Names in male musical domination to spin sets in wigs and heels for charity. And this year's no different, with longtime DJ faves **Spesh**, **Smoove**, and **Murphstar** rumored to be donning autumn-peach lipstick and Laura Ashley dresses at the '**DJs in Drag**' event at Mighty (www.mightysf.com) on Aug. 19. Don't forget to tuck that 12-inch in its sleeve, boys.

Summer lushin'

Lime in the coconut Last season's triumph of the sake mojito effectively put both the sake cocktail revolution and

Continued on page 11



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The old-man bar

Kimberly Chun offers praise and crowns a winner

OK, chill, geezers. When I say "old-man bar" — and I do say "old-man bar," and I'm looking at you, Joe and Josie Drinking-Stiff — I really mean "good, solid, old dive bar." The kind Grandpa would frequent until Grandma sent a Drinking-Stiff

Other faves

Buffalo were once at home on the range — or rather, the grill — at nightspot, restaurant, and C&W dance hall **DeMarco's 23 Club**, a shining light for vintage boozehounds in the village of stars. They're gone now, but the country, bluegrass, and rockabilly sounds have stuck around. 23 Visitation, Brisbane. (415) 467-7717.

It survived its move from the Women's Building through grumpy spirit intact. It survived the demise of kindred old-man bars like fluorescent-milkshake-stand-from-hell McCarthy's (now Cha Cha Cha). The **Dovre Club** will survive you. 1498 Valencia, SF. (415) 285-4169.

The full phone-book name is a bit self-conscious, but you can't deny that the old men still turn out in droves for beat institution **Spec's 12 Adler Museum Café**. 12 William Saroyan Pl., SF. (415) 421-4112.

young 'un over to fetch him home for supper.

So hold the snotty hipsters, troublemaking hoodies, braying yuppie trash, snarked-up irony-merchants, gentrifying "vintage people," designer handbags, and pomegranate-and-gin cool-ade transfusions. Hold them between your legs. And while you're at it, ditch the attitude. You want aromatherapeutic candles? Try the aroma of Uncle Stan's work shirts.

Tapas or sushi? Here, have a pickled pig's ear, slogged from a jar behind the bar.

Give me a club that keeps it simple, stupid, rather than clobbering

me over the head with a choice of 2,002 micro-

brews. A joint that has the not-so-well-

scrubbed veneer of drunks, drinks, and

drubbings long past. A little nightspot with some

warmth in its well-pickled heart for all us old farts —

past, present, and future. And, that said, the winner of *Bars and Clubs'* first-

ever King of Bars award is ...

The 3300 Club

I think I most love this place for its fat and substantial metal blinds, shielding long, tall pre-1906-quake windows, above the leather booths. They cast late-afternoon shadows that make me feel like decorative

bimbette Stefania Sandrelli in *The Conformist* or some hussy named Brigid O'Shaughnessy, hus-

ting for a hunk of the Maltese Falcon. You've also got to love the corner location (right across 29th Street is Good Frickin' Chicken, as well as mucho Mission nosherias — carry the chow out and have it along with your daily pint of vitamins at the "33"), the high Victorian ceilings, the framed B&W photos of family and friends and local landmarks, and owner Nancy Keane's paintings of "White Lipstick" ladies,

inspired by the chapbook of the same title by poet Geri DiGiorno, one of many who've read at the club's Tuesday poetry nights. Weirder still are the rough murals in the men's room (where a laughing, buxom nude points down at, they say diplomatically, the urinal) and the ladies' lounge (an eye peeks through a fence at you as you're seated on your porcelain throne).

The 3300 Club began life in 1897 as the Graywood, a hotel, restaurant, and watering hole operated by distiller

Henry Grauerholz until prohibition spoiled everyone's fun in the '20s and the bar was filled by a bank. Grauerholz returned to the distilling biz and resumed operation of the 33 in — as luck and poetry would have it — 1933. Purchasing the bar from Grauerholz's descendant in 1957, Keane's late husband, Jack, and his partner, Tom Lane, took pride in the 33's identity as a "strong union bar" and its place as a source of comfort, relief, and, of course, spirits for local Irish, Italian, German, and Latino working-class revelers. Find it at 3300 Mission, SF. (415) 826-6886, www.3300club.com. ♦



Henry Laman at the 3300 Club

Next up: bars with DJ nights. Send nominations to barsandclubs@sfg.com.

Bars of summer

Let the noontime imbibing begin — our top 10 (or so) favorite places to booze away the longest days

Some might scoff at the idea of compiling a short list of San Francisco's best summer bars when San Francisco barely has the right to label its summer a summer.

However, we do get the rare heat wave now and again, and we do have September, and on those occasions, we need somewhere to go. Somewhere to enjoy the experience of drinking to cool down, drinking as the sun sets, drinking while admiring the city view, or the surf, or the patio full of sexy, half-clad creatures. And thus we give you our top 10 favorites for the summer of 2005. A note to early starters: Not all these bars facil-

itate drinking in the noontime sun, so call for hours of operation.

1. It's our mission to expand your horizons; we know that. And yet it would be hypocritical to suggest we don't spend much of our own time lazing around on the patio at **El Rio**, attending Sunday's beer bust at the **Eagle Tavern**, or wedged in at one of **Zeitgeist's** backyard tables sucking down one (or two, or three) of the best Bloody Marys to be found within city limits. We know you've been there. In fact, we saw you there last weekend. But it would be foolish and wrong not to mention, first and foremost, these three SF standbys. **El Rio**, 3158 Mission, SF. (415) 282-3325.

www.elriosf.com; **Eagle Tavern**, 398 12th St., SF. (415) 626-0880, www.sfeagle.com; **Zeitgeist**, 199 Valencia, SF. (415) 255-7505.

2. While we'd never be mistaken for healthy, outdoorsy types, many of us here at **Bars & Clubs** are rather fond of ambling through Golden Gate Park in fine weather. Especially because at the west end, flooded with sunlight, awaits the recently renovated **Park Chalet**, the quintessential spot for sipping a mint julep (or a house-made beer) on the lawn. Cozy up to one of the coveted Adirondack lounges on the grass out back and nibble sandwiches, pizzas, salads, and the like. This place rocks for families too — kids get to use their "outside" voices while Mommy and Daddy get schnoekered. 1000 Great Highway, SF. (415) 386-8439, www.beachchalet.com.

3. Of course, nothing quite says summer like a cocktail on the beach. And while it may not have sand castles, or lifeguards, or Annette Funicello, when you're at the Cliff House's **Zinc Bar** — the preciously restored deco tile masterpiece with full ocean panorama — you're at the surf, without the muck of sand in your shoes. The mood is civilized, attracting duffers and tourists alike, none of whom seem to mind that \$6 cocktails are Dixie-cup



Nick Jumonville at Zinc Bar

petite. 1090 Point Lobos, SF. (415) 386-3330, www.cliffhouse.com.

4. Located on the outskirts of North Beach, **Rosewood** beams enough polish and class from its adorable, bamboo-tipped patio to light up even the most moonless night. Both indoors and out, the intimate, blush-tinted space is meticulously sleek — and the perky champagne and top-shelf liquor selections add an extra sparkle (the lemon drops and vodka martinis are of particular interest). Rosewood's properly attired clientele range from retro hepcat types to urban chicksters on the make, but a mellow vibe holds steady in the open air. Wed.-Fri., 5:30 p.m.-2 a.m.; Sat., 7 p.m.-2 a.m., 732 Broadway, SF. (415) 951-4886.

5. And now, reluctantly, we share a tiny, undiscovered waterfront gem with you — namely, the **HiDive**, where 20 or so tables line the wide, open windows, giving patrons a fabulous view of the bay from

Pier 28½. Feel like the captain of your own private clipper as you sip strong cosmos at the sleek front bar, or drink in ocean-bound steamers from a cozy oak-lined corner while diving into a rich Bloody Mary. Spicy seafood, hearty sandwiches, and salty wait staff help keep things afloat. Pier 28½ and Bryant, SF. (415) 977-0170.

6. Which is not to say that a summer bar must literally be a watering hole.... Housing a café, a restaurant, a bar, and hostel-style lodgings within its four-story Mission District dominion, **Medjool** covers plenty of bases. And now, with the very recent opening of its spacious rooftop lounge, it adds one more to the list. San Francisco has its fair share of 360-degree-view, Top of the Mark-style drinking establishments, but the city suffers from something of a deficit in glamorously open-air rooftop bars. Perhaps that's because we also have something of a fog and wind problem. Fear not: On Medjool's plant-festooned deck, the heat



Diane, left, and Julia at Little Baobab

'Party' tricks

B&C gets the lowdown from Camper English on club-life survival when you're cash-poor

You poor sucker. All those nights you spent eating cup o' soup, sucking down roigt, and dreaming of your next paycheck while flipping between those three network TV channels ... if only you'd known you could have been stealing cable. Better yet, if only you'd known *Camper English* (SF nightlife writer [and sometime *Bay Guardian* contributor] and general cash-poor man-about-town).

Well, you may never know him. But you can at least follow in his footsteps by reading his new book, *Party Like a Rock Star ... Even When You're Poor as Dirt* (Alyson Books), in which he lays out a full program of steps for the cash-impaired lover of sex, booze, rock, club life, nice haircuts, and hell, food, clothing, cheaper rent, books, exercise, fine arts, and what have you. Check out www.poorasdirt.com for more information, including a blog where English keeps the poor-as-dirt tips flowing.

Bars and Clubs: What inspired you to write *Party Like a Rock Star*?

Camper English: Well, I guess I've been partying club trash since I started going out to Chuck E. Cheese's teen night in the seventh grade. And with the exception of a couple of years during the dot-com boom, I've always been poor. So after I became a freelance writer, I realized that the "write what you know" mantra was actually applicable to my situation. I know the most about being a dirt-poor, eternally adolescent drunk, so I wrote a book about that.

B&C: Name three of the best club-life scores you achieved in

San Francisco using tips outlined in your book — and elaborate on how you achieved said scores.

CE: Gosh, you know, all my best hookups come from just being friendly and getting to know people. Once you're friends with the bartender, door person, manager, promoter, or whoever,

you're all set. So the best piece of long-term advice is just to make friends with everybody rather than throwing around attitude. But I'm sure you're looking for specifics here.

So let's see. Over the years I've often flyered for several different promoters — putting stacks of flyers in stores and handing them out to people in clubs. You can just e-mail the promoters for a party you like and ask if they need any help in exchange for admission and maybe some drink tickets. That's labor-intensive but easy.

Second, the best discount in town is a student ID from City College. You can get one if you sign up for even something like a yoga class (which will be cheaper than going to a pri-

ate studio for those three months), and then it's good for discounts on everything from movies to museums to theater to food to beer on college nights to travel. Because City College classes are so cheap, it pays for itself. That said, you can get one without taking a class if you pay for one, then cancel it before the drop date.

Third, and this may be unique to San Francisco, you can haggle at the door to clubs. It's like, an \$8 cover but there are four of you, see if they'll let you in for \$25 instead of \$32. The club still makes money, and all of you save a little.

B&C: In chapter two ("Getting into Clubs for Free") you list 13

"signs that a club will suck from the line outside" and another 9 "signs that a club night will suck from the flyer" — and only a measly 3 "signs a club won't suck." Does this mean that chances are around 7 to 1 we'll end up at a shitty club on any given night if we're not careful?

CE: Hal! On Friday nights it's more like 9 to 1 if you want to avoid places jam-packed with Marina-trash weekend warriors in pink fedoras and dudes in vertically striped dress shirts. Good parties are always harder to find than bad ones, but once you have a favorite couple of DJs or party promoters, it's easy to follow those people around. I think my problem is that I like too many different scenes, so I'm like, "If I go to just one acid house night this week, it better be the best one happening."

B&C: Many of your tips for struggling clubgoers are legit strategies for going out on the cheap, such as signing up for e-mail lists and entering contests, linking your booze consumption to happy hours and drink specials, and simply asking promoters, musicians, and DJs for free entry to shows. Plenty of others, however, involve lying, cheating, impersonating, or otherwise perpetrating some kind of scam at the door. Do you ever worry that a giant posse of SF bouncers, promoters, and DJs is going to hunt you down and beat the crap out of you — or worse, bar you from the SF club scene?

CE: That would suck! But no, I don't think this book will cause clubs' door staff to have to deal with any more assholes or scammers than they already do, nor is it going to run any club or bar out of business. And speaking from personal experience, when you sneak into a party for free, you tend to celebrate by blowing your savings at the bar and end up just as broke at the end of the night. There's a reason why, despite my intimate knowledge of how to save money on entertainment, I'm still a dirt-poor, adolescent drunk. I compensate for my individual savings with a huge volume of consumption. Let's get wasted! ♦

lamp-to-reveller ratio is one of the highest we've seen. 2522 Mission, SF. (415) 550-0955, www.medjoolsf.com.

7. Some call it a gay bar, others think of it as the waiting room for Chow restaurant next door. Skirting the edge of boys' town, the **Pilsner Inn** maintains the easygoing — if cruisey — character of a neighborhood spot well into Saturday evening. We, however, most often find ourselves wandering Pilsner-ward after a nerve-sapping work shift, or on warm weekends when afternoon drinking on the greenhouse-like enclosed back patio seems by far the most appropriate activity. 225 Church, SF. (415) 621-7058.

8. In search of a starlit cocktail? No need to turn left at the planet Melmac. The front veranda of **Zebulon**, a cozy little SoMa café, has everything you need at down-to-earth prices. A kind of bastard stepchild to Belden Place, **Zebulon** has an unpretentious Euro-Cuban vibe that nicely suits its Natoma Street location. A novel draft beer and wine selection, plucky hors d'oeuvres (the "fillo flower" stuffed with fresh pears, almonds, and brie is a must), and luscious concoctions like the Caipiroschka (vodka and passion fruit juice) perfectly complement the live samba music and moonlight. DJs sweep in at happy hour (6–9 p.m.) with "smoky downtempo" and Latin grooves. 83 Natoma, SF. (415) 975-5705, www.zebulonSF.com.

9. So, a warm Saturday evening at the opera it is to be — yet you're haunted by the worry that you'll have trouble falling asleep. Fear not! **Jade Bar**, convenient to the opera house and other major venues of Civic Center highbrowness, offers a wide variety of pre-performance soporifics in a three-level setting of frosted glass and tinkling water that's like a cross between Skylab and a koi pond. 650 Gough, SF. (415) 869-1900, www.jadebar.com.

10. At **Little Baobab** the space is as tight as the name implies, but it's hard to quibble with the margaritas and other cocktails, flavored with ginger, tamarind, and hibiscus, lightly sweet and brightly tangy. Drink at the bar until the kitchen (serving addictively savory West African-Creole cuisine) closes, then move to tables or the dance floor — the DJ (Tues.–Sat.) gets rolling at 10. For the warm-blooded, seating outside

offers fine views of the Mission nightlife drifting by. 3388 19th St., SF. (415) 643-3558. ♦

Contributors: Marke B., Brigid Gaffikin, Lynn Rapoport, Paul Reidinger, and Karen Solomon.



Keith Axline at Medjool

Secrets and Lies!

From page 7

the mojito brouhaha on ice once and for all. And if I hear about one more bar offering champagne service, I'll slit my wrists with bargain-bin Thievery Corporation CDs. So what's the hot summer tipple? My call is huge table-shared tropical concoctions like those served at **Trader Vic's** (www.tradervics.com) — they're cheap, they're strong, and they certainly bring people together (watch your forehead near those straws). Plus, sharing rum in a tub brings back such warm, fuzzy middle school memories.... **Jakku Daniels-san** Another lush-ious trend to watch is the return of that gold devil, **whiskey**, this time around not as a tough-guy Internet sales rep prop, à la Jim Beam and Diet, but opened up to more sophisticated, international possibilities — and by that I mean expensive, of course. Sayonara Tennessee, the distilleries of northern Africa and Asia are about to pounce on the Bay Area moonshine market. In fact, an adorable, single bird just chirped in my ear about a hush-hush, multimillion-dollar establishment opening soon that will have you clamoring for \$250 bottles of ol' yeller in an upscale Tokyo-like atmosphere. Sip it slow, girl: It's a long stumble home to the dojo. ♦

Got a hot tip? Put your bug in my scuttlebutt at superego@sfbg.com.

Marke B. is the same crooked-walkin', shit-talkin' club trash who can barely get it together enough to send in his biweekly Super Ego club column on time. He once dreamed he ate Michael Musto for breakfast — and liked it. Ew.

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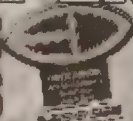
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A pair of Lycra, lifesaver-green hot pants rode high on a lone booty one recent Friday night at the Cat Club, amid a throng of otherwise-clad asses bumping and grinding at namesake club Hot Pants. While most of the sweaty mass — mostly white, mostly baby dykes — moved to hip-hop in the back room, my little sister and I enacted our own '80s music video in front, near the wind tunnel caused by the club's enormous fans. We rotated robotically to "You Spin Me Round (Like a Record)," and I briefly time-warped back to Hot Pants' origins at the Mission District club 26 Mix.

Back in 2000, DJs Chelsea Starr and Cari Campbell had one aim for their club night: "really good dance music." The result was a sort of spin-off of Rebel Girl, the popular all-female-fronted riot rockfest Campbellofounded with Elyssa Pon in 1997. Offering hip-hop dance hits with a liberal mix of whatever else DJs decided qualified, the newer club, though not that diverse, was fun and queer. The crowd looked like Gravy Train!!! had come in and made clothes for everyone — dykes and their gay boy friends took the teeny-shorts cover discount very seriously.

It might seem slightly hysterical to judge a club's life span by dance-floor fashion trends. Still, while watching a new generation of young 'uns get freaky, I wondered if the lack of actual hot pants could be a harbinger, a sort of canary in the coal mine. Would this packed, beloved club zenith and fizzle one day soon?

Campbell, 35, described how the life cycle of a party is influenced by the "weird psychology" of clubgoers:

"There's the people who love being the first people. And then the people that won't go back after a certain amount of time. Some of these people might go with those people. And then the new people are definitely the ones who would go if a place shut down and reopened." If you can parse all that, maybe you'll be able to predict the future of Hot Pants.

One hears grumblings here and there, mostly via the Craigslist bitchfest. But if the tide does turn, it will likely be no reflection on the talent and drive of the club's promoters, but rather a natural evolution familiar to those who've been here a few years but that dates back farther than you might think.

The Cat Club recently changed ownership, so who knows what will happen to any of the array of dyke nights that have found their way to the SoMa venue — such as promoter Black's cabaret-dance night for women of color, Ladies Love Lounge, her hip-hop and world music night, Beautiful, and the Asian club PersuAsian. They might migrate and evolve again, the way popular hip-hop club Red once traveled from a pre-yuppie Blondie's to the Stud, which also became the home base of Junk and Muff Dive in the mid-'90s.

And maybe the Cat Club scene will fade into dyke nightlife history like so many predecessors — regretted by some, but generating nothing like the heartbreak older generations felt saying "so long" to places like Maud's, a clubhouse-like watering hole that closed in 1989 after a quarter century in business. Maybe

we're just used to it by now. For more than eight decades, since the first lesbian nightspot appeared in 1930s North Beach, San Francisco girl bar culture has been a rolling stone.

• • •

"The waitress was very worldly wise and cynical, and we were just a bunch of fresh-faced kids... She said to us... 'You kids don't belong here. You should go to Mona's 440.'"

1940s bar scene regular Reba Hudson from an oral history in Nan Alamilla Boyd's *Wide Open Town*

Yes, hard as it may be for Mission dykes to believe, once upon a time all the queer girls lived in North Beach, home to the popular, above-mentioned Mona's 440 and other nightspots where, on a typical night, audience members could catch performances by "male impersonators" such as Kay Scott or Gladys Bentley. The bars clustered around Broadway and Columbus were populated by queers, bohemians, sailors, and prostitutes, but sightseeing groups would also tramp through the "seedy" area looking for kicks — and find them in clubs that actually catered to tourists, like Finocchio's, where Latino "female impersonator" José Sarria held court.

Dyke bar crawl

From North Beach to Cole Valley to the Mission and beyond — eight decades of girl bars and clubs. By Laurie Koh

Queer histories like Susan Stryker's *Gay by the Bay*, Lillian Faderman's *Odd Girls and Twilight Lovers*, and Nan Alamilla Boyd's comprehensive *Wide Open Town* describe a 1930–'50s North Beach scene that was a haven for gender transgression and bars where "girls will be boys," as advertisements for Mona's read.

Boyd catalogs a succession of bars — Tommy's Place, 12 Adler Place, Ann's 440, Miss Smith's Tea Room, the Tin Angel, the Copper Lantern, the Anxious Asp, the Front, and Our Club — and adds that during the '50s there were sometimes as many as seven nightspots, all within a block of one another, where lesbians hung out in a scene that was strictly butch-femme. Many, she writes, "rented rooms on nearby Telegraph Hill, and as a result, North Beach became San Francisco's first lesbian neighborhood."

During a recent talk at San Francisco's GLBT Historical Society, Boyd termed the scene exploitative — but with the queers and bohemians running the show. She played an interview tape on which Mona's owner, Mona Hood, described suckering a tourist out of \$20 for the chance to see if one performer was really a woman. But what emerged from this era was some-

thing we pretty much take for granted today: spaces where lesbians could be visible to one another.

Soon enough, though, amid the McCarthy era's increasing demonization of "deviant" sex practices, the cops started cracking down, and North Beach ceased (for the time being) to be a sex-tourism draw. Police would entrap gay men and arrest women in suits and ties for inappropriate dress. (Until as late as the early '70s, bars like Maud's enforced no-touching policies so as not to lose their liquor licenses.) Some successful legal fights led to a brief resurgence, but by 1970, all North Beach's lesbian bars vanished, some closing down, others simply pulling up stakes for other hoods.

• • •

Located at 937 Cole from 1966 to 1989, in the now-unlikely-seeming neighborhood of Cole Valley, down-home, no-frills Maud's was the longest-running lesbian bar in San Francisco history. The closing of this stalwart, where regulars were known to kick you off "their" bar stools, is captured in Paris Poirier's documentary *Last Call at Maud's*. Such earnest mullets will never be committed to celluloid again.

Maud's was simply your neighborhood lesbian bar, but it existed prior to and throughout the gay rights explosion that followed the McCarthy era — long before women used outlets like the

Internet to meet. *Last Call* is a journey through the last of the decades in which your local was truly your community. Owner Rikki Streicher bartended, fronted, or owned some of the most successful early North Beach lesbian clubs in the 1940s and '50s, helped found the San Francisco Tavern Guild, and even funded a Maud's softball team for several years.

"I think what was so important about the early bars," patron and activist Judy Grahn recalls in the film, "[was that] you might be recognized as gay. You might be

seen as a lesbian, so you dressed as gayly as you possibly could. And we studied each other for costumes, and somebody would come in as a butch one week in a tuxedo ... next week she'd come in in a low-cut flaming red dress. She was trying out who she might be in the world."

Patrons also remember when the butch-femme dynamic began to give way to the '60s hippie-style free love, which in turn gave way to the andro lesbian-feminism that dominated the '70s, which — as Faderman asserts in *Odd Girls and Twilight Lovers* — dramatically sidelined the working-class butch-femme dynamic. It also sidelined the bar scene significantly. Lesbian-owned cafés and bookshops like the Full Moon Cafe and Bookstore and Old Wives Tales flourished along Valencia Street in the Mission, where troops of women moved from North Beach in the '70s, seeking asylum in an affordable neighborhood (the first trickle of gentrification). But times had changed, people got sober — the reason Streicher sites in the film for the closure of her bar. The '80s were defined by that sobriety, AIDS activism, and a lesbian community now gathering less over drinks and more at sports

Continued on page 15

IT WAS BOUND TO SHOW UP

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Girl bars

From page 13

and social clubs, in a more-developed literature scene, and at the city's new Women's Building.

DJ Page Hodel recalled this change when we met for coffee recently. Sweet, generous, and the hardest-working 50-year-old female DJ around town (possibly sharing that title with Latina promoter Chili D), Hodel is largely responsible for the birth of the SF lesbian dance club scene as we know it.

She got started in the late '70s, throwing huge public birthday parties for herself at a time when there were no dance clubs just for lesbians and the girls were itching to move beyond shaking it around the jukebox at Kelley's Saloon on Mission and 20th Street. Her first successful run was a night at Amelia's (now the Elbo Room), and she followed it up with the Box and the phenomenally successful Club Q, which ruled the late '80s and early '90s, alongside Dinah Shore weekend promoter Mariah Hanson's more *L Word-y* Girl Spot.

Page's clubs have been described as some of the more diverse scenes happening. The Box did an especially good job of mixing boys and girls. Club Q was a dance party of unprecedented size for women that was, for Hodel, about making everyone feel honored, welcome, and heard. The club "had a life of its own," she said. "I just made a place for it to happen. It was the energy of the times and the people who put it together." That energy included a newfound desire to live it up as the AIDS crisis abated a bit. "We all just watched a whole community disappear," Hodel

said — a tragedy that led to a sense of camaraderie the separatism of the '70s had never allowed.

Then came the early '90s, when "everyone was coming out," according to DJ Campbell. "There was a totally different vibe going on. These rainbow flags just appeared. Shit like that, rainbow rings and stuff ... it was cool to be *really* gay." Q featured a troop of choreographed dancers à la *In Living Color's* Fly Girls. ("I wanted to be a Club Q dancer so bad!" Campbell admits.) Hodel finally closed her extravaganza of early-'90s dance music (C and C Music Factory, Dee-lite) when skyrocketing costs during the dot-com boom forced her to shut down the elaborate live slide projections of patrons for which Q had become known. Meanwhile, Hodel's audiences had discovered late-'90s hip-hop club sensation Backstreet and were starting to desert in droves. Faced with looking for another venue for her club nights, she decided to move on instead.

It's an age-old question, and I've heard nearly every dyke I know utter it at one time or another: Why does a busy, urban, extremely gay metropolis like San Francisco support so few full-time lesbian venues? The boys certainly have their pick. We have the Lex and the Cherry Bar — far fewer than our counterparts back in the '40s and '50s.

Well, for one, we don't seem to give a damn about the tourist dollar now, which helped fuel those early gathering places. These days a straight thrill seeker might need a password to get inside the club on drag-king night — not that a girl in a zoot suit exact-

ly titillates the tourists the way she used to. Tourist revenue does, however, continue to benefit the boys, if the foot traffic in the Castro is any measure.

Most DJs I spoke with said it's way too expensive for most dykes to own a venue. Instead we like to swoop in for a night and take over some straight or gay-boy spot. That's how Brownies for My Bitches, a popular dyke night featuring booty dance music, go-go dancers, and — you guessed it — brownies for all, ended up at Harvey's in the heart of the Castro.

It's an interesting concept. Scanning the vast array of monthly club offerings, one realizes that the lesbian community has plenty of places to go at night. But it seems we're now either homebodies or wanderers — and tend to subdivide into several picky communities.

• • •

Veteran promoter Chili D and her Club Papi Productions certainly know how to take over a space. Chili, who started out DJing Hanson's Rapture in 1987, then throwing her own Latina club Colors, now produces Octopussy, Cream, Kandy, and the new Delicious, some of the biggest, most debaucherous parties for women of color I've seen.

"I'm so damn lost," I thought as I tried to find her South Bay club Octopussy, hidden on a cookie-cutter street in Sunnyvale lined with Christmas lights, cafés, and boutiques. As young straight couples finished their Thai food and headed to the cute local pub, I couldn't see any monster of a lesbian party. Then I spied a crew of lady studs in drooping hip-hop gear and followed them to the Forum's innocuous movie theater-esque entrance, which hardly hinted at the three levels of ladies, ladies, ladies inside.

The women at Octopussy — as well as, for the most part, Chili's other clubs — are a different breed entirely from the Hot Pants clientele. I witnessed not a single punk 'do or studded belt, and the crowd was largely Latina. On the dance floor a group of barely-21-looking gangstas nonchalantly swayed to the blasting wall of hip-hop. Other women ground booties like there was no tomorrow. Upstairs the Latin room was all about cumbia, with couples smoothly gliding around the floor. Go-go dancers of all sizes and shapes shimmed on blocks. The bathroom was crowded with shiny femmes grooming glistening, J.Lo-style locks — no sign of the Joan Jetts and Betty Pages that have overrun the Mission.

Her critics have accused her of exploiting women by featuring go-go dancers, strippers, and lap dancers. But Chili, a 52-year-old butch with peppery hair and a broad laugh, brushes it off, saying she just wants to throw a good party and give her patrons what they want to see: beautiful women.

When I visited her in the apartment near Dolores Park where she's lived since the late '70s — and which she shares with a sweet elderly dog resembling a snuffling bale of cotton — Chili tied her love of throwing a good party to social activism, an idea she's explored as cofounder or participant in queer Latino groups like the AIDS-prevention organization Proyecto ContraSIDA por Vida.

She pointed out how powerful the club scene can be, in terms of outreach: "You're struggling to get 20 guys into a workshop, but you could get 1,000 Latinos into a club." She recalled marching politicians down to Colors just to show them that a queer Latina community existed. "There would be, like, 300 women dancing salsa, and it would be shocking. That's what I'm about, making visible the community that has been invisible."

"In my day," she added, "if you met another Latina in a club, oh my god! You would be like, 'Oh man, let's exchange numbers,' and you'd hug each other and remember each other's names." She bemoans how quickly gay acceptance has opened the way to pettiness (see Craigslist, where almost every lesbian event is tossed up for endless debate and criticism). "To be so mean-spirited breaks my heart, because in my day we didn't have it. It took everything we had to figure out where you're supposed to live and how you're supposed to be."

It might indeed be better if we all just got along, but clearly not all the conversations are pointless bitchfests. Black, the 35-year-old African American promoter responsible for Ladies Love Lounge and Beautiful, raised an interesting, if uncomfortable, point — one you've probably seen discussed on Craigslist, in fact. From her first days spinning at club A.B.L.U.N.T. (Asians, Blacks, Latinas, United in New Tribes), Black has pushed to get hip-hop out there, but

Where the party's at

Regular bar and club times except where noted

Bars and clubs

The Cafe For girls, Sundays are a good bet, as well as Delicious, a new tea dance for women (third Saturdays, 3:30–8:30 p.m., \$5). 2367 Market, SF. Generally free. (415) 861-3146.

Cat Club Host to many of the hottest lezzie dance nights, including Hot Pants (second and fourth Fridays, \$5), Ladies Love Lounge (first Saturdays, \$5–\$10), and Beautiful (third Saturdays, \$5–\$10). 1190 Folsom, SF. (415) 431-3332.

Cherry Bar and Lounge The shiny red sometime home of Girl Spot, Club Skirts (for those who missed Dinah Shore, fourth Fridays, \$5), and, increasingly, live music. 917 Folsom, SF. \$5–\$8. (415) 974-1585.

Lexington Club Where all your ex-lovers pretend not to know your name. 3464 19th St. SF. (415) 863-2052.

Mecca Find your sugar mama amid the execudykes at Thursday's happy hour (5–7 p.m.). 2029 Market, SF. (415) 648-621-7000.

Phone Booth Those MIA from the Lex secretly meet at this hole-in-the-wall. 1398 S. Van Ness, SF. (415) 648-4683.

Rickshaw Stop Rebel Grrri and other established clubs have tested the waters at this venue. The next girl hot spot? Hit Rebel Grrri's Pride party (June 26, \$7). 155 Fell, SF. (415) 861-2011.

El Rio Hipsters, salsa studs, and a slew of others gather at one of the best low-key bars in town. Home to Mango (fourth Saturdays, 3–8:30 p.m., \$7), world music night Tema (Fridays, \$5), and live salsa party Salsa Sunday (Sundays, \$8). 3158 Mission, SF. Prices vary. (415) 282-3325.

White Horse Inn The East Bay's dancing and drinking standby, with a fantastic garden for drinks in the afternoon. 424 Cortland, SF. (415) 647-3099.

Nights

Brownies for My Bitches The barely legal crowd bumps booties. Second Tuesdays, Harvey's, 500 Castro, SF. \$1–\$5 suggested donation. (415) 431-4278.

Butta Predominantly women-of-color hip-hop blowout. Third Sundays, 2 p.m.–9:30 p.m., Oasis, 135 12th St., Oakl. \$7. (510) 763-0404.

Cream Chill D's huge, young, primarily women-of-color event. Latin beats, hip-hop, go-go dancers, and a stage show. Second Saturdays till 3 a.m., 550 Barneveld, SF. \$12–\$15. www.creamsf.com.

Kaliente Friendly, laid-back, all-Latin dance party. Second Sundays, 5–10 p.m., Bench and Bar, 2111 Franklin, Oakl. (510) 444-2266. \$8. (510) 444-2266.

Kandy Latin and hip-hop, and plenty of eye candy at this Club Papi production. Sundays before a Monday holiday, Bench and Bar, 2111 Franklin, Oakl. \$10. (510) 444-2266. www.creamsf.com.

Respect The older set hits the dance floor for soul through the ages at DJ Page Hodel's club. Second Sundays, 4–10 p.m., Harry Denton's Rouge, 1500 Broadway, SF. \$10. (415) 346-7683.

Unleash Get down with bogue flare in a hip café setting. First Sundays, 4–10 p.m., Medjool, 2522 Mission, SF. \$5 before 5 p.m., \$10 after. (415) 550-9055. ❖

Continued on page 16



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Debbie, left, and Māndee at
Brownies for my Bitches, with
Erika Jones in the background

Girl bars

From page 15

"now everybody plays it. Now all the white clubs have it. I'm going, 'Y'all never played hip-hop! Y'all never played hip-hop! It's like a rule at your club.' I'm not even sure they understand how that looks." She added, "I mean, all these white people in there screaming, you know, 'nigger this' and 'nigger that.' It's kind of weird, but you know, I think it's just my prejudices — what I would prefer to see."

According to Black, the SF pattern is white DJs clearing the way for lesbians to throw clubs, then women of color becoming instrumental in bringing in new music. The majority of lesbian DJs spinning now, she pointed out, are women of color, from Emancipation to K-bug.

Black's own new musical frontier is world music: Beautiful (formerly Tight, at the Endup, soon to be renamed Tighter) boasts an ambitious mix of South Asian, Latin, and hip-hop — which has yet to find its legs in the cavernous Cat Club.

• • •

So with all the changes, evolutions, migrations, and club life cycles, why the hell is Mango, at El Rio, still full of sunshine and good vibes? Going strong since 1998, the outdoor tea dance features hip-hop, reggaeton, Latin beats, and — brace yourselves — friendly women. People actually look at each other and smile. It's also extremely diverse in age and race. Chantal Salkey

(Kiss My Black Ass Productions) started the party because "when I moved to SF, I was appalled by the lack of diversity at the few women's clubs that did exist." She linked the success of Mango to a few simple principles: "Basically it comes down to this," she told me.

"Don't be afraid of diversity. I live in the real world with great music from every genre, and I don't want women to live in the dark ages musically. You are not going to hear music like this at other women's clubs. It's kinda cool to hang outside, eat BBQ, and get your freak on with the sun shining on your back."

Campbell waxed poetic about Salkey's "brilliant" seasonal formula. "One of the things about throwing a club is ending it. You end it, people go crazy. They have it nailed down, because they have the best DJs, the best music. They close it down, and people freak out. The last day of Mango, everyone is lining up down the street. People have six months, and all they do is think about Mango. It's like the best relationship. They break up with you, and then they get back together with you."

A few events manage to hit that magic balance where everyone feels like it is "their" club, and that, I think, is what makes or breaks it. Even if just for a night, we all need to party in spaces that belong to us. Cheers to that. ♦

E-mail Laurie Koh at laurie@sfbg.com. Thanks to the San Francisco GLBT Historical Society (www.glbthistory.org) for providing numerous resources for this article.

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Balazo Gallery 2811 Mission; (415) 550-1108.
Baobab 3388 19th St; (415) 643-3558.
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Beat Lounge 501 Broadway; (415) 982-5299.
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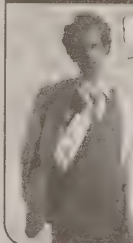
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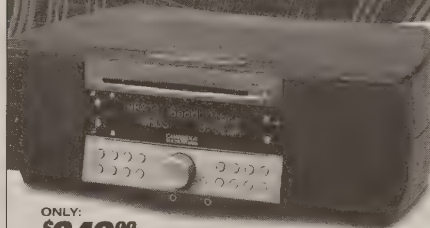
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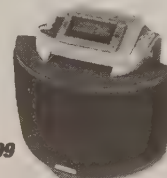
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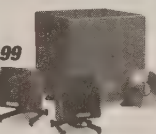
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From left, Jermaine Anderson,
Young Chris, Jermaine Haynes,
and Alvedere Olano
at the Crib



Forever under 21

Where's a real, live club kid to go at night? A look at
the Bay Area's underage scene. *By Deborah Giattina*

My friends and I are standing in line waiting to get into a popular South of Market nightspot and feeling a bit sheepish about it. We're no spring chickens, and the Crib SE, marketed to "gay boys and girls and their friends," is open to those 18 and over and attracts a very young crowd. Silently, we wonder if the Bay Area youth surrounding us think we're pervy old crows looking to score some barely legal action. But as I watch them killing time in the slow-moving queue, I realize that, if they notice us at all, they probably just think we look hella uptight standing there acting all nervous.

A few heads down, a girl with large gold-hoop earrings swigs off a bottle of champagne. Behind me, a flamboyant young man assesses his female friend's outfit, a wifebeater with a slit down the front. She smiles as the guy cups, then hoists, her extremely ample bosoms in appreciation, making a boisterous "whomp, whomp" sound as he does so. "Whoa," one of my friends quietly remarks.

A guy in baggy clothes pulls off a baseball cap to show some friends his new braids, which, to everyone's surprise, only cover half his head. The hair on the opposite side shoots up like a hedge. Is it a deliberate fashion statement? Or has he not yet raised the money to get the rest installed? I'm not sure, but I tense up, anticipating an onslaught of derision from his crew. Instead, they thoughtfully finger his scalp as if contemplating the stylist's chops. They don't seem entirely convinced, but they smile and tell him it looks good. I forget about feeling old and start to feel confused. I thought kids were mean and cliquy, especially club kids. But everyone here seems to be getting along. What's up with that?

It's an interesting question, but my mental process is interrupted by the sight of four glisteningly nubile young women, shoulders back, hands clasped, strutting toward the

front of the line. Cue the slow-mo and Joan Jett's version of "Crimson and Clover." We gasp as they pass by and one reveals a plaid mini so short it fails to cover the rather ripe curves of her derriere. Goodness, does her mother know she's wearing that? OK, I'm not scared or confused anymore. I'm slightly horny and hopelessly longing for those precellulite days when all eyes were on my ass.

And then, finally, we're inside and heading for the club's largest room, where an enormous video screen showing Britney, Toni, and, hell, even vintage Bell Biv Devove videos, presides over a dance floor packed with queer kids and their friends of all stripes and sizes. Twenty or so are doing the electric slide. Couples hide in corners and booty-grind. Everyone's moves are intimidatingly awesome. Members of both sexes are wearing basketball shorts and jerseys, and lots of girls favor the blazer-and-tie schoolboy look. The cutest of the boys cop mad style from Mario Vasquez, everyone's favorite fallen American Idol.

Later on, in the ladies' lounge, guys and girls pile on top of each other and tell me why the Crib is their favorite place to go. "Everyone here is so friendly, and there's nooooo attitude," explains Jermaine Anderson, 20, who discovered the club after attending his first Pride Parade in San Francisco. His friend, Alvedere Olano, also 20, agrees; they drive down together from Sacramento weekly for the Crib's Thursday-night event. There are places for people under 21 to go in Sacramento, but according to Anderson, "You can't be as free." I see what he means when the Crib's go-go dancers fill the cages looming above the dance floor with a succession of boy-on-boy-on-girl-on-girl-on-boy-again gyrations.

The Crib certainly provides a unique venue in the 18-and-over nightclub scene of San Francisco, such as it is. A

Continued on page 24

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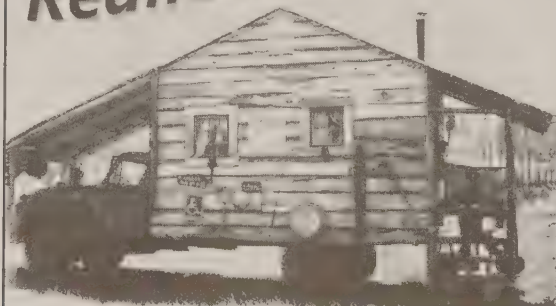
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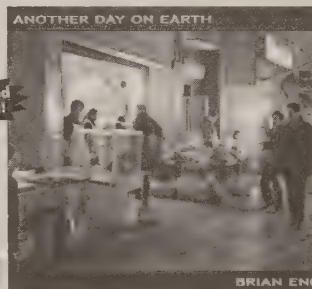
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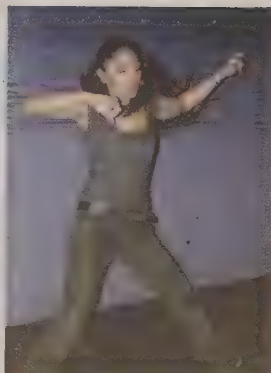
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Devin Lamadora at the Crib

Underage

From page 20

lot of towns are lucky if they have one place for people under 21 to go shake it. Chances that the event specifically caters to queers are much closer to none than slim — which is probably why many of the club's regulars come from the suburbs.

But how much else is there around here to draw the underagers out clubbing? Well, it's sinfully slim pickings for live music, especially in San Francisco (at least the East Bay has places like the steadfastly all-ages 924 Gilman Street and Burnt Ramen Studios), and it's slimmer still among the dance clubs. Aside from 715 Harrison, home to the Crib, Tonic (hip-hop, R&B, and more), and City Nights (Latin house and hip-hop); Glas Kat (formerly the Trocadero), which hosts goth favorites Death Guild and Bondage-A-Go-Go; and Popsene (live acts and Britpop), at 330 Ritch — San Francisco's 18-and-over club life is pretty much nonexistent.

George Lazaneo, a nightclub promoter since 1992, explains why: "For the last 10 years there has been practically a moratorium on 18-and-over clubs." Permitting used to be in the hands of local police stations, until the July 2003 creation of the Entertainment Commission, which, he says, is much more amenable to reviewing requests. (In 2004 the Board of Supervisors also passed an ordinance allowing 18-and-over clubs to stay open until 4 a.m.) As Bondage-A-Go-Go's promoter, Lazaneo's glad Glas Kat has the proper Class 47 liquor license, which allows establishments to serve alcohol and admit people 18 and over. Even if only 5 percent of Bondage's regulars are between 18 and 21, as Lazaneo claims, at least the young doms and subs (and their goth friends) have someplace to go Wednesday nights.

Another contributing factor is the loss of 18-and-over and all-ages hip-hop events at venues that used to hold them. A few years ago CELLspace stopped holding its all-ages hip-hop events after being cited for code violations. Kelly's Mission Rock, a China Basin restaurant and nightclub, recently got its late-night and entertainment permits suspended — a decision that has yet to take effect and that the venue is appealing before the Entertainment Commission — owing to noise and vandalism outside. In evaluating how it runs events, Kelly's broke ties with a few of the 18-and-over promoters it worked

with, but still books nights produced by Nexus Productions and Exquisite Events.

Bob Davis, the commission's executive director, insists that proper management of a space — which includes solid security, taking steps to control what happens outside, smart promotion, and communication with the local police station — will help sustain a club. He also says he feels positive that Kelly's new management will rise to the occasion. And as summer approaches, the commission has been receiving a lot of inquiries from clubs about holding 18-and-over events, so things might be looking up. In fact, Gus Bean of Gus Presents, the Crib's creator, says he's starting another 18-and-over night, called Tasty, a queer-friendly club that will give Crib kids a place to go on the weekend. The party starts June 18 and takes place third Saturdays at Boondock Bay, a venue not far from 550 Barneveld in the Bayview-Hunters Point area.

Meanwhile, over in Oakland, youth are starved for things to do. For years teenagers have had few late-night social outlets aside from impromptu sideshow parties organized through word of mouth and held on random street corners. Lately this traditional weekend activity, marked by booming car stereos and folks doing doughnuts at intersections, has been erupting into violence.

Enter Reparations Records, an organization located on a pleasant, tree-lined street in downtown Oakland. The nonprofit, now in its third year of operation, is a record label and studio with some state-of-the-art mixing equipment, but it also runs an internship program aimed at training young Oaklanders to organize and promote their own events for youth ages 14 to 21. On June 3, just such a group of emerging entrepreneurs launched Kool Aid, a monthly hip-hop night at the Noodle Factory featuring DJs, break-dancing contests, and giveaways. Anita de Asis, the organization's program manager, says the club will also be

promoting a healthy lifestyle by inviting other organizations to do outreach like safe-sex advocacy and drug-use prevention there.

I get a hint of what the Kool Aid gang will be like at a party thrown by the previous internship class, now on its own and promoting events as White Tee Productions. On the night before Memorial Day, traditionally a bit crazy, four of them host the Takeoff, an evening of seriously tight hip-hop entertainment at Oaklandish, an art space near Jack London Square.

When I ask 19-year-old Reinaldi Gilder of White Tee what he thinks kids would be doing if it weren't for all-ages nights like this one, he says, "Probably hanging out on Jack London Square getting harassed by the police." ❖

The clubs

Boondock Bay Third Saturdays, Tasty (www.thecribsf.com/tasty). 2246 Jerrold, SF. No phone.

Glas Kat Mondays, Death Guild (www.deathguild.com); Wednesdays, Bondage-A-Go-Go (www.bondage-a-go-go.com); 520 Fourth St., SF. (415) 495-6620, www.glasakat.com.

Kelly's Mission Rock First and third Saturdays, Nexus Promotions; monthly, Exquisite Events (see Kelly's Web site), 817 Terry A. Francois Blvd., SF. (415) 626-5355, www.kellysmissonrock.com.

Noodle Factory First Fridays, Kool Aid, 1255 26th St., Oakl. (510) 893-2330, www.oaklandnoodlefactory.org.

715 Harrison Thursdays, the Crib SF (www.thecribsf.com); Wednesdays, Tonic (www.myspace.com/tonicbayarea); Saturdays, City Nights (sfclubs.com/calendar-on-sat.html), 715 Harrison, SF. (415) 546-7938.

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DJ Lorin at a warehouse party



Wesley Johnson, a.k.a. Haham
at Get Freaky at 1015 Folsom

Burner season

Local promoters, partyers, and DJs have transformed Burning Man — and in the process redefined SF's club and underground dance scenes. *By Steven T. Jones*

The line outside 1015 Folsom stretched around the block, though most of the Burning Man types were already inside, decked out in playa-inspired getups, grooving solo or with their tribes to drippy breaks, ass-shaking electronic bass lines, and soaring crescendos.

The Get Freaky organizers had put the word out to their community that presale tickets were the way to go (if you wanted to avoid getting held up outside) for such a big-name event — with a lineup including Freq Nasty, Krafty Kuts and A Skills, Lorin, Smooove, Adam Ohana (who puts on the Get Freaky events), Dimitri, Ooah the Turntablist, and other DJs; live Indian music; fire spinners in Mad Max finery; acrobats and circus freaks from Xeno, El Circo, and other local artists' collectives; and performance artists of all stripes.

It was a scene transplanted to San Francisco clubland directly from Burning Man, where all the featured DJs had made names for themselves among tens of thousands of Bay Area residents, as well as far-flung burner tribes like the Freak Factory from New York and Clan Destino in Santa Barbara — represented tonight among the crowd at Get Freaky.

Tribe.net and other electronic gathering places had been buzzing for weeks over the DJ lineup. Freq Nasty, a dreadlocked breaks DJ from the UK, had spun at some of the earliest Burning Man dance camps. Berkeley-based beat freak Lorin's epic performances on burn

night (when the eponymous icon gets torched) had elevated him to a DJ god with an international following, while up-and-comer Ooah — mixing his breakbeat grooves with well-placed samples from other big names on hand — rocked the front room at 1015 to a bouncing frenzy rarely seen outside the main room.

During the Burning Man theme-camp fundraiser season that runs from around May through August, there are parties like this almost every weekend, from illegal ones in warehouses to legit functions in the biggest clubs in town — sometimes several a night. Among the San Francisco-based camps now lighting up the scene are El Circo, Opulent Temple of Venus, Sound of Mind, Space Cowboys, Deep End, and House of Lotus.

The draw and energy of the Get Freaky party, held in January (and every couple of months throughout the year), stands as a testament to the growing year-round influence Burning Man and its participants have on San Francisco nightlife. The vibe is felt everywhere from venues like 1015, Mighty, Nickie's BBQ, and Sublounge to street fairs like How Weird and Decompression, from art spaces like SomArts Cultural Center and CELLspace to random warehouses around SoMa and Potrero Hill.

It wasn't always like this. The rave scene that was the forerunner to today's burner-influenced dance scene was slow to be accepted in Black Rock City, while the culture that has developed around the

event was separate and distinct from urban clubland. But as Burning Man has grown from a few thousand souls back in the mid-'90s to more than 35,000 today — with by far the most participants coming from the Bay Area — the scenes have merged and morphed, symbiotically feeding off one another to create something entirely new under the sun.

• • •

I entered this scene shortly after arriving in San Francisco more than two years ago, although I knew about it from prior visits to both SF and Black Rock City. Through the Internet and word of mouth, I tapped into the parties. And through the parties I became friends with DJ-promoter-psychologist Adam Grandi, a.k.a. Syd Gris, who staged events under the banner Opel Productions and was forming a Burning Man dance camp called Opulent Temple of Venus, which I eventually joined.

Right now our core group of 40-some people is working to create a large-scale sound camp with a 20,000-watt wall of speakers. We'll build from the foundation of the massive steel DJ booth we fabricated last year, adding to it an open-air bamboo dome, an enclosed chill dome, crazy visual effects, and a variety of offbeat art projects still being developed.

Continued on page 29

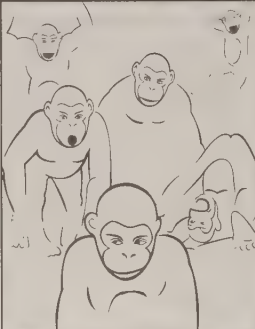
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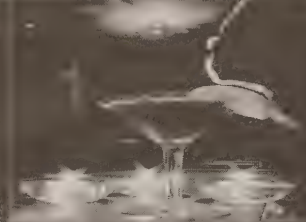
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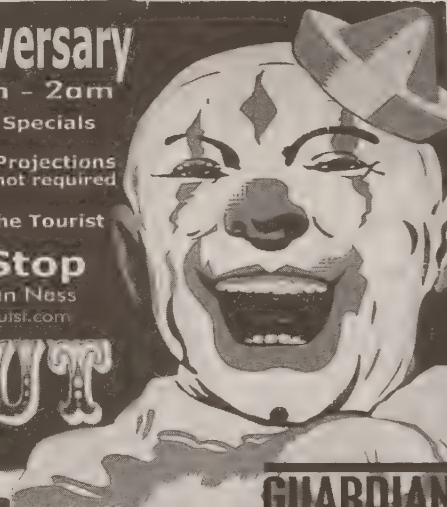
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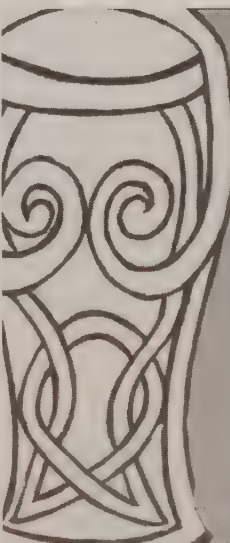
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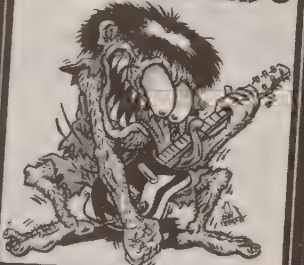


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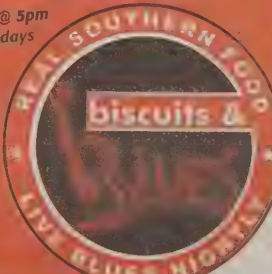
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Burning Man

From page 26

To support that effort and meet our \$25,000 budget, since April we've been throwing monthly fundraiser parties featuring DJs popular from the playa — and gathering new members along the way. Loads of other SF-based camps are doing the same, throwing some of the best parties in town. And each time they do, their ranks grow, a cycle that has helped Burning Man expand and city nightlife thrive.

Recent parties we've thrown at Paradise Lounge and the Anon Salon space have simply entailed lining up the entertainment, promoting the event, a bit of decorating, and working the door. But more ambitious efforts in spacious warehouses (like an amazing spot we found in South Beach, where we partied in April and will return July 23) are all-hands-on-deck affairs with challenging logistics — like importing everything from the sound system to chill-room mats, days' worth of decorating, managing the party and its myriad risks, and cleanup that lasts well into the next morning.

Even in fully licensed clubs like Mighty, a favorite with the burner crowd because of its outsider vibe and isolated location, bringing playa life to the city can hit hurdles, as the Space Cowboys recently found out.

After taking their famed Unimog — a thumping sound system with video screens built on a vehicle resembling a modified Humvee — through the Carnival parade May 29, the Space Cowboys (along with fellow camps Fringe and Low-Pro Lounge) parked it in front of their benefit party at Mighty that night.

When I showed up around 12:30 a.m., DJ Mancub was rocking the Unimog, bopping the huge crowd gathered in the cordoned-off area in front as two beautiful women in skimpy costumes spun flaming poi in the street. It was a lively scene that had everyone smiling until one cop with a particularly bad attitude shut it down.

People knew this wasn't the anything-goes desert, so they took it in stride and just filed inside, where the bass-heavy beats had a packed house of burners dancing until almost dawn — and dreaming of those late-summer days when the party never stops.

"People will go to a Space Cowboys party because they're cool and people know them from the Unimog," Syd tells me. "That's what's so great about the scene here — it's a little piece of the playa. You can go to parties that have the same DJs, the same decorations, and a very similar crowd."

• • •

Promoter Joegh Bullock — who throws the Anon Salon parties (including New Year's Eve's popular Sea of Dreams) and was an early advocate within the Burning Man organization for allowing amplified music — explains that the term "burner" has become shorthand for a certain style of party, a sort of code for the freaks who like to dress outrageously, dance madly, and be embraced for doing so.

He identifies a palpable difference between Clubbers and burners, something that's mostly about attitude and identity: clubbers have money, or act like they do; burners don't have money, or act like they don't. So while a clubber might wear an expensive-looking shirt and buy rounds of cocktails, burners are more likely to wear fabric they stitched together themselves and drink mostly water all night.

Discovering that this community exists, Bullock says, can be an epiphanic experience: "Suddenly you knew that you weren't alone now. You know that you can go anywhere and recognize a burner."

And for the DJs and promoters, tapping into this vibe can be the key to bigger audiences and an expansive sense of community. Ohana resists overtly associating Get Freaky, which he's been staging for the past three years, with Burning Man. But he and most of those involved are longtime burners, and he agrees that the event and the local scene have a symbiotic relationship.

"I think they both influence each other," he says, adding that he resists labels for his parties and his music, which he wants to be constantly evolving, an attribute he also applies to Burning Man. And many Get Freaky events are overtly associated with Burning Man tribes, most often El Circo, with whom Ohana has formed a close relationship.

Before moving its base of operations to San Francisco over the past couple years and hooking up with Ohana, Lorin, and other Bay Area locals, El Circo began as an annual party up on Mt. Ashland, in Oregon, thrown by a bunch of young hippies, circus freaks, and music lovers who lived in Ashland. Electronic musician Random Rab recalls the group's decision to go to Burning Man, in 1999.

GUARDIANE PHOTOGRAPH BY CINA GRANDI

Satou Kashima, left, and Pia de los Santos at Get Freaky



Ooah the Turntablist at Get Freaky

"We really had our feelers out and realized what the whole thing was about," he says. They absorbed it and metastasized it, returning in 2000 with their iconic teardrop dome and huge sound system to stage a fashion show, perform fire dancing and metal work, and become the music-centered artists' collective they are today.

"What we do is an echo of what we first learned at Burning Man," Rab says. "We became what we adored and admired about it."

Just a few years ago, Ooah — a 23-year-old breaks DJ whose shaggy-haired good looks, cheeky style, and turntable skills have garnered ever larger audiences — was a hippie kid who showed up in Ashland in a van and started hanging out. One night at a party he stepped into an open DJ slot and "just got up there and killed it," Rab remembers. "And he hasn't stopped. I see him going far."

Although he's now based in southern California with the LA Breakbeats Association, Ooah's in the Bay Area almost every week and has become closely associated with the El Circo crowd. And he testifies to the power of his adopted scene with the zeal of a convert.

"People that don't go to Burning Man or have never been to Burning Man notice the style and energy around the music and movement that we bring out, and become interested," he says. "There's a certain sound that the underground DJs and producers represent. There's that freedom of playing the most uplifting, funky, abstract, bass-whomping, moving music possible for as many people as possible, all things you don't get to hear on the radio or at almost any mainstream club out there."

• • •

While much of the dance music community has embraced Burning Man, the event hasn't always returned the hug. Until the mid-'90s, the event didn't have much amplified music, largely because of the authorities' concerns about raves, with their connotations of drugs and debauchery. "The cops told us that if they hear the word 'rave,' 'We're shutting you down,'" says longtime Burning Man board member Harley Dubois, who now handles theme camp placement. It wasn't until about 1998 that the event and dance music really fused.

(For a more detailed account of electronic music's history at Burning Man, look for a longer version of this story at www.sfbg.com/burningman.)

Even today, the organization does little to facilitate large sound camps, leading popular longtime camps to burn out and fade away, as Lush did this year. Few last more than three or four years, perhaps because they cost from \$20,000 to \$40,000 to stage and require hard work over many months from a minimum of 40 people, with all that money and effort going into just one big week in the desert. It's a lot to ask of people trying to make a living.

Here's definitely a life span on the sound camps. Syd recently

told me over pitchers of beer at Zeitgeist that I had to buy because he's broke. "You and I are paying out of our own pockets so people can have this party at Burning Man."

Syd and Laird Archer, another big DJ in the scene (and a former Bay Guardian employee), last fall talked about approaching Burning Man for a sliver of the \$7.5 million in ticket sales to support the sound camps. After all, the organization gave out almost \$400,000 to art projects this year, but sound camps have never gotten funding.

"They charge all this money, and then the people who entertain everyone have to do it for free," Lorin says. "There should be more diversity in the share of the capital, period. And I'm not talking about paying DJs. I'm talking about forklift rentals, generators, sound systems, and workers who set up the nightclubs that rage this festival."

But when the visual artists staged their "Borg2" rebellion over inadequate arts funding last fall, Syd dropped the idea. Part of the rhetoric of Borg2 instigators Jim Mason and Chicken John has been to bash the "ravers" as somehow sully the true Burning Man culture.

Mason, whose animosity toward ravers is the stuff of legend, characterizes them as people who take from a unique event and give little back, an assessment that is galling to many who put so much effort into building sound camps, as well as those who see the sonic landscape as an integral part of the experience.

"That's why I was mad at Chicken John's thing, because the artists have been funded and celebrated," says Anon Salon's Bullock, who has attended every year since '94. "If you took away the dance and theme camps now, you wouldn't have Burning Man." And, he points out, dance camp fundraisers create a year-round Burning Man scene in San Francisco, with all the money that's generated getting plowed right back into making the playa event better.

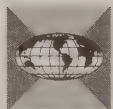
Burning Man founder Larry Harvey occupies the middle ground in the debate. No fan of dance music, he points out that "unlike other forms of art, sound travels, and you can't escape it." But he also scoffs at the notion that dance camps have hurt his creation's vibe: "People were concerned that some partial subculture was going to take over the larger culture, and it's never happened."

• • •

Brad Olsen, who started doing trance music raves in San Francisco in 1995 and held one of the first big sound camps in Burning Man's "techno ghetto" that same year, later turned his organizational efforts to re-creating that vibe on the streets of San Francisco. To that end, he's one of the principal organizers of the How Weird Street Faire, which this year drew almost 7,000 people — filling the blocks around 12th and Howard Streets with a distinctly burner

Continued on page 31

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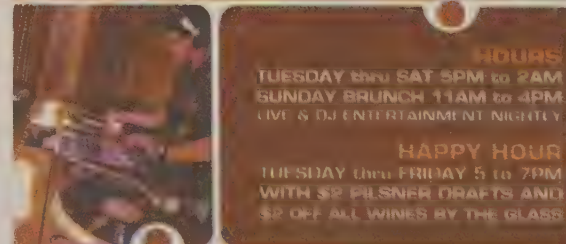
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Photo: Amanda Lopez, Honorable Mention, 2004 Fashion Photo Contest

Burning Man

From page 29

vibe May 1, heavily costumed creatures grooving at seven stages, most hosted by Burning Man veterans.

"We want groups that are hot on the scene and have a following. And Burning Man is sort of a test of what's hot," Olsen says, noting that How Weird is held at the start of the burner fundraiser season. "Right now is when they start kicking off."

The How Weird stages were hosted by El Circo, Get Freaky, Space Cowboys, Low-Pro Lounge, Anon Salon and Opel, Tantra, and Sunset, while the Lush off-shoot Sound of Mind offered art it built for its camp. Among the DJs were Michelle Bass, Goldilox, Nathan Vain, Goa Gil, el Papachango, and Random Rab. In years past the event has drawn talent from a variety of dance camps, including Sol System, Lush, Illuminaughty, Oacious, and Space Lounge.

But it was about more than just the music. There was a craft area and a stage featuring a range of creative expression — as well as a certain sense of style prevalent throughout, something emanating perhaps most strongly from the stage of El Circo, which has fused a musical style and a fashion sense that are major departures from the old rave scene.

Bullock and others credit El Circo (as well as the Death Guild, whose members build the Thunderdome and dress like road warriors) with creating the postapocalyptic fashions that many now associate with Burning Man. Most of the original El Circo fashions, which convey both tribalism and a sense of whimsy, were designed by member Tiffa Novoa, who has since hit it big with her Onda Designs.

"That is the Burning Man look now, and I give them credit for that," Bullock says, noting that in the early days of Burning Man, nudity was the dominant fashion, something that began to change with the arrival of the ravers. "It's a lot more fun and sexy to wear a skimpy costume than to be nude."

That fashion sense has carried over onto the streets and into the clubs of San Francisco, giving an open and otherworldly feel to many parties. There's a constant updating of wardrobes, with much of the shopping done at fabric stores and sewing collectives like Stitch Lounge, and other outfits constructed from modified thrift store items or outrageous duds from places like Haight Street's Piedmont Boutique.

"By now everyone in San Francisco has a closet full of costumes. You don't see that in LA or anywhere but here," Bullock says. "It's also an icebreaker. How many times have you gone up and said, 'Wow, that's a really great costume,' and then you can start to talk or flirt."

It can also be a personally transformative experience. "At first, this was all costuming, but now it's who I am," says Matty Dowlen, who manages El Circo's operations and looks like a cross between a carny, a hippie, and a trapper. "I really love Burning Man. It helped me discover who I am as an artist."

Of course, it has helped that many of the people in both Death Guild and El Circo are, in a word, hot. "A lot of the women in El Circo were some of the most beautiful in the world, and [Novoa] dressed them up to look even more beautiful," Rab says, noting that it changed how the denizens of El Circo conceived of themselves. "One day everyone was all hippied out, and then they were all tribal and tattooed."

Much of what El Circo have done since arriving in town has been to try to recreate in San Francisco what they developed on the playa. Dowlen says they're always wrestling with this question: "How can the flow be maintained and recreated in the city?" Lorin and his El Circo buddies contemplate that as they strive to be about more than just music, cultivating a new kind of culture and communal ethos.

"Some of the deepest and most magical moments of my life have been involved in the dance floors and freakish movement ceremonies that occur on the playa," Lorin says. "I feel like, collectively, we are channeling forces of nature that don't exist anywhere else in the world. That's why the sound system aspect of the festival is so sacred."

There are many others now trying to do what Lorin does, but only a few convey the transcendent experiences that keep people engaged to the degree that burners are. It requires just the right mix of music, culture, energy, and that certain unnamable cosmic something.

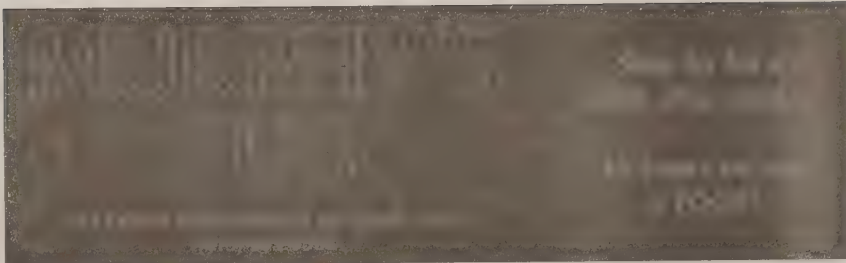
"You can go out on the playa and find 6,000 sound systems with some dude and his speakers, and he has decided that he too is a DJ, and that's cool," Lorin says. "But there are only a few spots where it really goes off, where everybody comes and it just erupts. And of course, it's the same in the city." ♦

The parties

The next **Get Freaky** is Fri/17, 10 p.m.-4 a.m., 1015 Folsom St. (415) 431-1200, www.1015.com, www.an-ten-nae.net.

El Circo's first big fundraiser of the year is July 22, at an SF location to be announced soon at www.elcirco.org.

Opulent Temple of Venus's next fundraiser is July 23. Details coming soon at www.opulenttemple.org.



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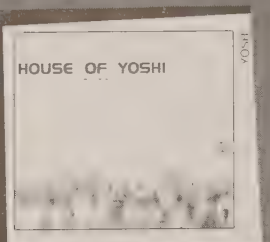
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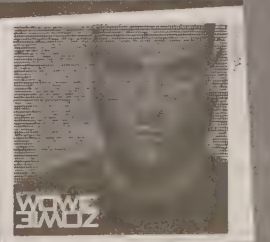


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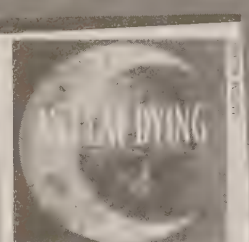
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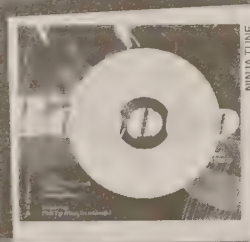
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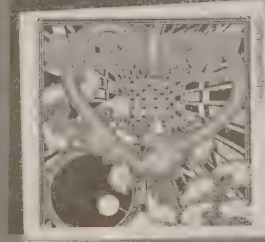
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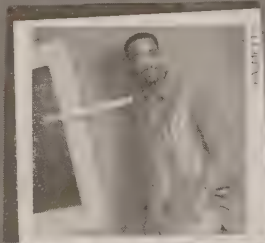
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FRI. JUNE 17 • DOORS 8:30 / SHOW 9
\$13 ADVANCE / \$13 DOOR
THE GO-BETWEENS
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SAT. JUNE 18 • DOORS 8:30 / SHOW 9
\$13 ADVANCE / \$13 DOOR
THE TOMMY CASTRO BAND
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SUN. JUNE 19 • DOORS 7:30 / SHOW 8
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TUES. JUNE 21 • DOORS 7:30 / SHOW 8
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WED. JUNE 22 • DOORS 8:30 / SHOW 9
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\$17 ADVANCE / \$17 DOOR
NEUROSIS
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MADE OUT OF BABIES
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FRI. JUNE 24 • DOORS 8 / SHOW 9
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RACHID TAHA
WITH SPECIAL GUEST
CHEB I SABBAH

music listings

Thursday 16

From page 56

Cruise Liner Lingba Lounge, 9pm-2am. Deep and groovy house with Todd Michael, Cindy, Uncle Larry, Andy Flack, Sunil Kapadia, and weekly guests.

Descarga Voda, 56 Beldan; 677-9242. 9pm-2am, free. Afro-Latin rhythms, soul, funk, reggae, and hip-hop with Winnie Esparza, Asti Spumanti, Hopper, and guests.

Dirty Rip Anil Bar, 43 Sixth St; 543-3505. 9pm-2am, free. Disco-punk, electro, and acid house with Seaway, Dammitt, and guests.

11A-19357 Club Li Po Lounge, 9pm-2am. Krautrock, space-rock, neu-noise, and more.

EZS 682 Commercial; 362-9321. "629"; 6-9pm, free. '80s, uptempo jams, and deep house breaks.

"Bumpin'" 10pm-2am, free. With DJs Morse Code and Monte Carlo.

Fun 26 Mix, 9pm, \$5-10. Old-school, hip-hop, and reggae with DJ Jah Yzer.

Give Thanks Club Six, 9pm-2am, \$5. With Polo Mo'Xquuz, Shortkut, Doogie, Ivier, and Irie Dole.

Hellfire Club The Stud, 10pm, free. A rock 'n' roll dance party for girls and queers.

Industry Bigfoot Lounge, 1750 Polk; 440-2355. 10pm-2am, free. A club dedicated to those working in the service, promotion, performance, and creation industry.

Juicy Velvet Lounge 10pm-2am. Deep house and hip-hop.

Lapel Madrone Lounge, 9pm. With DeeJay Ziploc.

Levendee Lounge 1710 Mission; 864-5585. www.levendee.com. 6-10pm. Downtempo, dub, hip-hop, and more with Nate Harrison, Paul Tobias, and guests. "Inside," 10pm. With Matt Valenz and Derek Nidderv.

Magnet Lounge 1402 Grant; 271-5760. 7pm-2am. Ambient grooves and downtempo beats with DJ Primative.

Moneyshot Milk, 9pm. With Future Primitive Sound DJs.

Naranja Skydork 9pm-2am, free. With Hideo Kobayashi, Marica, Yoshito, Simas, Tokyo Component, Kento, and Hakobu.

1984 Cat Club 9pm-3am, \$5. '80s, top 40, and new wave.

Pacific Standard Time Bambuddha Lounge, 601 Eddy; pacificstandardtime@hotmail.com. 9pm-2am, \$5. Soul music with Sakel and guests.

Party for the People Element Lounge, 1028 Geary; 571-1362. 9pm. Hip-hop, funk, and rock mash-ups with Mix Master Mao and DJ Fidelski.

popsene 330 Rithc, 10pm-2am, \$5-8. Britpop, indie, new wave, mod, electronic, and 60s soul with Aaron Axelsen and Jeremy.

Punk Rock Disco Nickie's BBQ, 9pm. House music with J'Paul, Soel, and others.

Real Raw Oxygen Bar, Sushi and Sake Lounge. 8pm-midnight. With DJ Pimpulla Sound.

Simple Pink 2925 16th St; 431-8889. 9pm, \$10. With DJ Julius Papp.

Solid Hush Hush Lounge, 10pm, \$3. With DJ's Nikki Trauma and Jenny.

Sweet One 9pm-4am, \$10. With live DJs.

Sweet White 1539 Folsom; 278-9474. 7pm-2am, free. With Charlotte the Baroness and Brian Gianino.

Thursday Night Lounge Thirsty Bear, 661 Howard; www.thirstybear.com. Downtempo.

Top of the Mark 7pm-midnight. With a live DJ.

Tubestack Connection Aunt Charlie's Lounge, 133 Turk; www.auntcharlieslounge.com. 9pm-2am, \$3. A gay dance club featuring Eurodisco, electrofunk, and more with DJ Bus Station John.

Tunnel Top 10pm-2am. Hip-hop with DJ Toph One.

Twilight Soluna Cafe and Lounge, 272 McAllister; 621-2200. 6-10pm, free. Uptempo lounge music and visual artistry.

Underground S.F. 9pm, \$3. Thrash, glam, and more with DJs Ace, Cip, and guests.

Underworld Kelly's Mission Rock, 9pm. Hip-hop.

White Diamonds Rickshaw Stop, 9pm, \$6. With Chelsea, Saratonin, and Jenny Young.

Windup Endup, 10:30pm-4:30am. With guest DJs.

Bay Area

Automatic Kingman's Lucky Lounge, 9pm-2am. Classics, dancehall, and soul.

Brothers and Sisters Luka's Taproom and Lounge, 2221 Broadway, Oak; (510) 451-4677. 9pm, free. Soulful house and dance music with DJ Dedan, Daniela, and guests.

Community Thursdays Shurtuck Downlow, 8pm, \$5. Funk, soul, hip-hop, reggae, and '80s.

Intrigue Thursdays Agave Grill and Cantina, 2033 N Main, Walnut Creek; www.intrigueparty.com. 9pm-2am. Hip-hop, R&B, and reggae.

Selector Jupiter, 8pm. With Machine Love.

So What, Let's Party! Ivy Room, 10pm, free.

White Horse Bar 8pm. With DJ Tony-T.

Continued on page 60

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DJ NEPTUNE W/
CAMANDA GLACTICA

SAT. 6/18 Rock \$5

**WHISKEY JONES
THE SEABIRDS**

THURS. 6/23 Funk/Jazz Funk \$5
FUNKY BEAULAH

FRI. 6/24 Pop Rock \$8

**DC BLUES PLANET
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SAT. 6/25 Rock \$7

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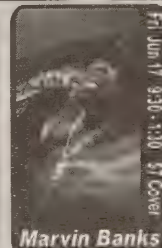
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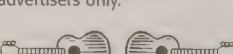
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THE SAN FRANCISCO BAY

GUARDIAN

music listings

From page 58

friday 17

Rock/blues/hip-hop

Alphabet Soup, DJ Tom Thump Mezzanine, 9pm-

2am, \$7.

Apostle of Hustle, minipop, Trespassers William

Cafe du Nord, 9:30pm, \$10.

Bedtime Story Catalyst Cocktails, 312 Harriet;

621-1722, 6:30pm.

Ben Hunter and Celtic Scaandal Johnny Foley's,

9pm.

Butch Whacks and the Glass Packs Bimbo's 365

Club, 8:30pm, \$45.

Elf Farm, Raffle, Evergreen, Off Davona Great

American Music Hall, 9pm, \$11.

Ganja Girl Connecticut Yankee, 10pm, \$7.

Go-Betweens, Court and Spark Slim's, 9pm, \$17.

Holy Kiss, FM Bats, Skullening Hemlock Tavern.

Jesse Sykes and the Sweet Hereafter, Inara

George, Mt. Egypt Independent, 9pm, \$12.

Leaving Train, Killers Kiss 12 Galaxies, 9pm, \$7.

Makers, Charm School Dropouts, Struts Bottom

of the Hill, 10pm, \$8.

Mandonna, DJ Nettle with Camanda Galactica

Last Day Saloon, 9pm, \$10.

Marshall Law Grant and Green, 9pm, free.

Minnaz, Cubby Creatures, Invisible Cities Hotel

Utah Saloon, 9pm, \$7.

Pop Rocks Red Devil Lounge, 9pm, \$10.

Psychokinetics Amoeba Music, 6pm, free. Live

in-store performance. Elbo Room, 10pm, \$10.

With Kero One and Prozac Turner. See 8 Days a

Week, page 52.

Johnny Rawls Biscuits and Blues, 8:30 and

10:30pm, \$15.

Tracorum Ireland's 32, 9pm

Trenchcoat Mafia, Lincolns, DJ What's His Blood

Cherry Bar and Lounge, 5pm, free.

Two Gallants Edinburgh Castle Pub, 9pm

Bay Area

Came Cruza, Los Surf Cumbieros with DJ Vinnie

Espazra Jupiter, 8pm.

Lavender Diamond, OCS, Eric Landmark, 21

Grand, 9pm, \$6-10 sliding scale.

Lights Out, Allegiance, Lion of Judah, Dead

Hearts, Set It Straight 924 Gilman, 8pm, \$6.

Nicole McRory Beckett's, 9:30pm.

Night After Night, Thunder Lip, Saviors 1/1

Room, 10pm.

Porchlife, Foxgloves Family, Kira Lynn Cain, Out-

brieff Candle, Sweetbriar Breathing Space Ware-

house, 3617 San Pablo, Emeryville; (510) 301-

4447, 8pm, \$7.

Rene Solis, Mike Schermer, Kenny Neal Little

Spot, 2209 Broadway, Redwood City; (650) 369-

4119, 8pm, \$14.

Vinyl Sluts, \$4, Download, 9pm, \$8.

'VisibleVoice Benefit' LeBot Gallery, 1800 Camp-

bell, Oak; (510) 658-7309, www.visiblevoice.org

6pm, \$5-10. With Phase Chanceller, Wobbly,

Skaters, Taurus, Tom Carter, Ben Valis, Snow-

suit, and DJ Johnnariando. See 8 Days a Week,

page 52.

Jazz/new music

Black Market Jazz Orchestra Top of the Mark,

9pm, \$10.

Charles Unger Experience with Valencia Les

Joules Jazz Bistro, 8pm.

Chuck Peterson Sextet Bird and Beckett Book,

2788 Diamond, 586-3733, 5:30pm, free.

Dirty Little Secret Plush Room, 11pm.

Ken Fishler Washington Square Bar and Grill,

7pm.

Jeff Chambers Quintet Jazz at Pearl's, 9 and

11pm, \$20.

Live Jazz Red Rock, 699 Chenery; 333-3030, 9pm,

free.

Michael McIntosh Rite Spot, 9pm, free.

Ben Marcano LJ's Martini Club and Grill, Metre-

on, second fl, 101 Fourth St; 369-6114, 7pm, free.

Rob Modica and friends Simple Pleasures Cafe,

8pm, free.

Octobop Savanna Jazz, 8:30pm, free.

Samba Latin Jazz Cigar Bar and Grill, 10pm, \$7.

Eric Shifrin Fairmont, 505 Mason; 772-5000, 7pm.

Bay Area

Ellen Robinson and Trio, Graham Richards

Anna's Jazz Island, 2120 Allston Way, Berk; (510)

841-1A2Z, 8pm, \$7.

Mike Lipskin Trio Downtown, 9pm.

Sara and Swingtime Speisekammer, 2424 Lin-

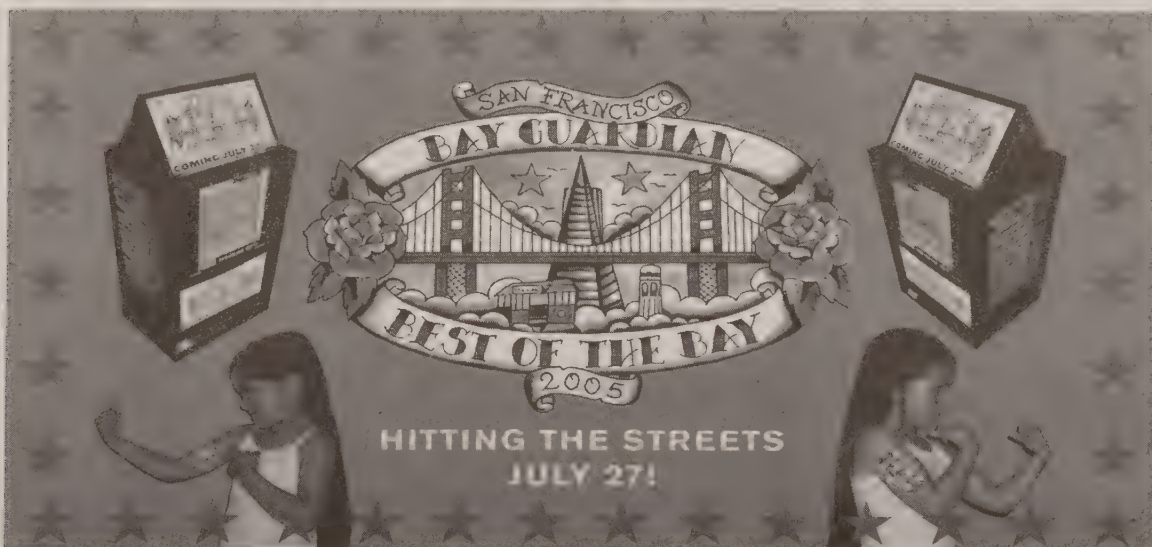
coln, Alameda; (510) 522-1300, 8pm.

Diane Schuur with the Caribbean Jazz Project

Yoshi's 8 and 10pm, \$24.

Vince Wallace Quintet Cafe Van Kleef, 9pm, \$5.

Continued on page 62





Give them a hand: Scissors for Lefty vocalist-guitarist Bryan Garza and drummer James Krimmel cut up at the Elbo Room.

Birdmonster, Scissors for Lefty, and Jank

Elbo Room, June 1

There were few common threads connecting the three bands on the June 1 bill at Elbo Room — other than, as I was later told, and probably in jest, that the singers from Scissors for Lefty and Birdmonster share the same hairdresser. Yet the mix of Jank's straight-up alt-rock, Scissors for Lefty's all-over-the-place survey of post-punk, and Birdmonster's fierce, emo-esque update on alt-country made for a rollicking mid-week evening.

Jank, as my friend conveniently pegged them, resemble a physical and sonic amalgam of Queens of the Stone Age and Weezer — an apt comparison for all their saccharine pop hooks, 4/4 beats, equally jangling and distorted guitars, and uniform black shirts and ties. Their 30-odd-minute set was for the most part filled with radio-friendly pop tunes, each sounding a bit like the one before until they gave a rather ho-hum, pop-punk treatment to Boz Scaggs's "We're All Alone," with the "Close the window / come alright" chorus getting the predictably overdriven guitar fuzz one has come to expect with covers of '70s soft rockers. As Scaggs's back catalog, namely *Silk Degrees* (Columbia, 1976), has turned up with renewed frequency in my CD player of late, Jank's take on the blue-eyed soulster left me longing for home, where I might listen to the original.

But by the time Scissors for Lefty took the stage, any opening-band frustrations were gone. They kicked right into a new-wave number, all squelchy synths and snappy, disco-happy drums — the respective efforts of brothers Peter and James Krimmel — summoning the spirits of Japan, Heaven 17, or the Pet Shop Boys until lead vocalist Bryan Garza erupted in a flurry of punchy vocal syncopations, edging the sound more toward punk than synth-pop. Too bad the effects delayed his voice by a half-bar or so, giving the sound a dizzying feel before settling back into an impenetrable groove.

Infectious, soulful, and extremely tight for a band of their experience, Scissors refused to relent for the entirety of their caffeinated set. Peter Krimmel stretched his keyboard's sounds to their limit, seemingly laying the groundwork and flavor for each song. His crisp organ tones set the melodic pace for "Ghetto Ways," getting the female contingent of the crowd — which made up more than half of the audience; they're lookers, these guys — off their butts and throwing themselves around on the dance floor with abandon. And when a song resembled the Cure, Pulp, or whatever other historically hip reference they were trying to call up, they looked to Krimmel first.

The audience was almost caught off-guard with headliner Birdmonster's fiery immediacy. Launching into "Cause You Can," the band wielded their instruments like weapons, yet kept their heavily guitar-driven sound nicely under control.

Vocalist Peter Arcuni and guitarist David Klein had a Boss-Van Zandt type of synergy, played up nicely with their onstage theatrics. They didn't go as far as the clichéd back-to-back man-bridge but instead worked a sort of campy stand-up spooning, completely natural and indicative of the band's skillful interplay.

When the band members weren't wearing their influences on their collective sleeve — Big Star, Jeff Buckley, and the 'Mats all come to mind — they wore them on their drum kit (one that hilariously bore At the Drive-In's insignia). Still, Birdmonster craftily injected sounds far out of left field into the tried-and-true college-rock aesthetic, twisting country-friendly, sometimes-angular indie rock into a much stranger and more intense beast. Bassist Justin Tenuto occasionally broke out his melodica, and during "No Midnight," he furiously plucked at the banjo and alternately screamed into its pickup, pushing their nearly traditional sound into even more unconventional territory. Give them a year or so and Fred Frith will be playing a dobro alongside them while a Mills grad programs their fidgety beats. *Birdmonster play with Springfield and Wife, June 28, 9 p.m., Bottom of the Hill, 1233 17th St., SF \$7. (415) 621-4455. Scissors for Lefty perform Wed/15, 9 p.m., Slim's, 333 11th St., SF \$13. (415) 255-0333. (Ken Taylor)*

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6:59 VERVET
6:50 DARK SPARKLE
7:11 FIRELILLY
7:13 GRIZA

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Metro
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music listings

Friday 17

From page 60

Folk/world/country

"Bluegrass Bonanza!" Plough and Stars. 9pm, \$6. With the Stairwell Sisters and 7th Day Buskers.
Los Boleiros El Valenciano Restaurant Bar and Grill, 1153 Valencia, 826-9561, 9pm, \$10
Del McCoury Band, Waybacks, Crooked Jades Fillmore, 8pm, \$25
Halau Aloha Pumelehana o Polynesia, Sukay Peña Pichanama, 7:30 and 9:30pm, \$11
"LiveandUnplugged.org Open Mic" Red Victorian Peace Cafe, 1665 Haight, 703-9350, 7pm, free.
Live Brazilian music El Rincon, 2700 16th St, 437-9240, 9pm, \$10.

Bay Area

Andre Thierry and Zydeco Magic Eagles Hall, 2305 Alameda, Alameda, (415) 285-6285, 9pm, \$13
"Barbary Coast Night" Cafe Raphael's, 10064 San Pablo, El Cerrito, (510) 525-4227, 7pm
Jennifer Berezan Freight and Salvage Coffee House, 8pm, \$20.50
Hicks with Sticks, Johnnie Dilks and the Visitation Valley Boys, Carl Lee and the Saddle-ites Starry Plough, 9:30pm, \$6
Francesca Lee and Ben Storm Nomad Cafe, 6500 Shattuck, Oak, (510) 595-5344, 7:30pm, free.
La Peña Community Chorus La Peña Cultural Center, 8pm, \$10-15
Riffat Suliana and Party Hillside Club, 2286 Cedar, Berk, (510) 701-1787, 8pm.

Dance clubs

African Dance Mission Baobab, 10pm, \$3. Zouk, Soukous, Mapuka, and Rai with DJ Marco and guests.
An Bodhran 668 Haight, 431-4724, 10pm-2am, free. House, funk, and soul with DJ Seanie.
Ballroom and Swing Dance Party Metronome Dance Center, 8pm, \$15. Ballroom dance lesson followed by a dance party, 9pm, \$12. Metro swing party.
Beyond Ent Harry Denton's Rouge, 1500 Broadway, 346-7683, 9:30pm-2am, \$15. Top 40 and house with DJs Andrew B and MaiesiChris.
Blessed Make-Out Room, 10pm, \$5. Funk, hip-hop, dancehall, and Latin with B-Love.
Blow-Up Rickshaw Stop, 10pm, \$7. An indie, pop, disco, and noir club with DJ the Rapture and Matt Hoyt.
Casa Madrone Lounge, 9pm, \$4. International music with DJ Papi Chocolate and guests.
Club Judah Jelly's, 10pm, \$5. Dancehall, dub, lovers rock, and roots.
Concept SF Studio Z, 9pm-4am, \$15. House music with Alexi Delano, John Tejada, Nikola Baytala, Shifty Johnson, and Craig Kuna.
DJ Seven's Magic Carpet Ride Le Colonial, 20 Cosmo Pl, 931-3600, 10pm-2am, \$10. With DJ Seven and guests.
Don't Stop Amnesia, 9pm. Funk, R&B, old-school rap, and soul with DJs Hopper and Brother Fate.
Dragon Bar 473 Broadway, 834-9383, 8pm-2am, \$10, free before 10pm. House, hip-hop, Latin, jazz, and classic dance mixes with Ean Golden.
Drinks On Us Club LaMia, 3910 Geary, (925) 565-5594, 9pm-2am. Hip-hop, R&B, and reggae with DJ Mind Motion, Rumm, and S1.
East Coast Swing City Dance Party Metronome Dance Center, 1830 17th St, 252-9000, 7:30pm, \$15. Beginning East Coast swing lesson, followed by a dance party.
EZS 682 Commercial, 362-9321. "Freaky Fridays," 6-10pm, free. Old-school, nu-skaol, and more.
Fag Fridays Endup, 10pm-5:30am, \$8. With residents Rolo, David Harness, Neon Leon, and weekly guests.
Flavour Fridays Sno-Drift, 10pm-3am. Hip-hop and salsa.
Ghett Set Skylark, 7-10pm, free. Hip-hop and electronica with Baby Daddy and friends.
Harry Denton's Starlight Room Midnight, \$5. With DJ Sammi.
Heavy Fridays 330 Ritch, 10pm. Hip-hop, R&B, and dancehall.
House Broken Ami Bar, 43 Sixth St, 543-3505, 10pm, free. With DJs Seven and F.
House of Voodoo Il Pirata, 2007 16th St, 626-2626, 10pm, \$3-5. Deathrock, gothic, punk, glam, and '80s with DJs Voodoo, Jezebel, and Purgatory.
Hush Hush Lounge 6pm-9pm, free. Happy hour, "Kiss Kiss," 10pm-2am, \$5. With Forest Green, Mochipet, and Seraphim.
Lab Sessions Milk, 8pm-2am. With underground East Coast and local DJs.
Lady Lu Nickie's BBQ, 9:30pm-2am, \$5. With DJ Marcella and guests.

Latin Bay Area Glas Kat, 9pm. Salsa, merengue, reggaeton, bachata, rock en Espanol, Latin pop, Mexican, hip-hop, R&B, and old-school with Tony O, Radio Activo, Chuy Gomez, DJ Mauricio, and Santiago.
Leviende Lounge 1710 Mission, 864-5585, www.leviendes.com, 6-10pm. With live performance by Acoustic Shaky, "Fabulous," 10pm. With Chad Mitchell, Audio Angel, Uncle Larry, and Tal M. Klein.
Lingba Lounge 9pm-2am, free. Latin house.
Magnet Lounge 1402 Grant, 271-5760, 7pm-2am. Old-school, hip-hop, and funk with DJ Defunkt.

Quench Fridays Club Q, 61 Golden Gate, www.freeparty.com, 9pm. With various resident DJs spinning music in three rooms.
Remedy DNA Lounge, 10pm-5am, \$15; House, garage, atmospheric soul, and urban grooves.
Rewind 1028 Geary, (415) 339-0893, 9pm-2am. With Steve Masters and Brian Ratti.
Shadowplay Stud, 9pm-3am, \$5. Indie, new wave, electro, and discopunk with DJ Donimo.
Square Ruby Sky, 9pm-3am, \$25. Deep, funky progressive house and trance.
Studio Z Gallery 1515 Folsom, www.studioz.tv, 10pm-2am, free. Funk, soul, rap, and hip-hop with DJs K-Mac and Jaybee.
Swing at Seven SF LGBT Community Center, 1800 Market, 305-8242, www.queerlitterbugs.com, 7-10pm, \$5-7. Weekly swing dance club.
Suife One80e 9pm-4am, \$20. With live DJs.
Tema El Rio, 10pm-2am, \$5. Soca, reggaeton, bhangra, salsa, merengue, Afrobeat, salsa, samba, bhangra, reggaeton, soca, and more.
Velvet Lounge 9pm, \$10. With DJ Manny Perez.
Wish 1539 Folsom, 278-9474, "Om Happy Hour," 6-10pm, free. With Om Records crew.
"Deep House Project," 10pm-2am, free. Deep house with Carlos and crew.
The X 715 Harrison, www.sfcubs.com, 9:30pm-2:30am. House with DJ Paolo.

Bay Area

Kingman's Lucky Lounge 5-8pm, free. With DJ I/Rs, "Free Flo Fridays," 9pm-2am. With DJs A/B, Rawman, Robynn, and guests.
White Horse Bar 8pm. With DJ Eclat.

saturday 18

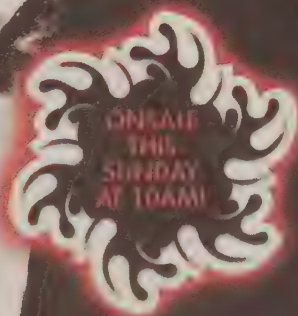
Rock/blues/hip-hop

Blue Turtle Seduction Connecticut Yankee, 10pm, \$5.
Brown Baggin' Boom Boom Room, 9:30pm, \$8.
Butch Whacks and the Glass Packs Bimbo's 365 Club, 8:30pm, \$45.
Deborah Coleman Biscuits and Blues, 8:30 and 10:30pm, \$17.50.
Futureheads, High Speed Scene, Every Move a Picture, Fillmore, 8pm, \$18.50.
Irish rock Ireland's 32, 9pm.
Joshua Redman's Elastic Band, Nicholas Payton's Sonic Trance (Great American Music Hall, 8 and 10:30pm, \$30. See 8 Days a Week, page 52).
M.O.T.O., McCools, Smirk Hemlock Tavern, 9:30pm, \$7.
Rex Navarrete, Ron Josol Warfield, 8pm, \$25-30.
Poor Bailey, Catholic Comb, Mister Loveless Bottom of the Hill, 10pm, \$8.
Sippy Cups Cafe du Nord, 3:30 and 5:30pm, \$5-10.
"Star Sapphire Ball" Mezzanine, 8pm, \$20. With Dave Schools, Eric McFadden, Mighty Dave Pellicciaro, Paulo Baldi, Chris Haugen, Wally Ingram, and Motion Potions.
Strychnine, Deathroll, Jesus Fucking Christ El Rio, 10pm, \$7-20 sliding scale.
Suife Love Express Johnny Foley's, 9pm.
Tommy Castro Band Slim's, 9pm, \$16.
Unsané, Acid King, Blackfire Revelation, Made Out of Babies 12 Galaxies, 9pm, \$12.
Welcome Matt, Jeffrey Halford, RYP Red Devil Lounge, 8pm, \$8-10.
Willowz, Leaving Trains Parkside, 9:30pm, \$7.
Wiskey Jones, Seabirds Last Day Saloon, 9pm, \$5.
Yerba Buena, Bat Makumba Independent, 9pm, \$20.

Bay Area

A Band Called Pain, Alexic, Four Minute Mile, Goldenstate Blakes, 9pm, \$10.
Barbary Coasters Ivy Room, 10pm.
Bellyachers, Loretta Lynch, Famous Starry Plough, 9:30pm, \$7.
Clorox Girls, Shadow Boxer, Observers, Diskonts 924 Gilman, 8pm, \$7.
J. Boogie's Dubtronic Science, DJ Zeph, and Funklor Shattuck Downlow, 9pm, \$8-10.

Continued on page 65



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JUNE 16th

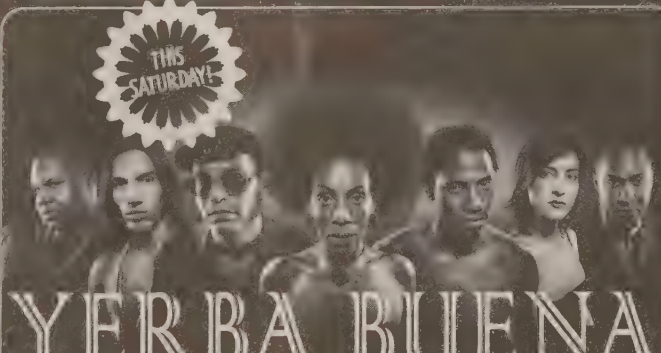


THIS FRIDAY!

jesse sykes & the sweet hereafter

INARA GEORGE
MT. EGYPT

JUNE 17th



THIS SATURDAY!

YERBA BUENA

Bat Makumba

JUNE 18th



EMBRACE

Long-View
Augustana

JUNE 20th



spin doctors

Viv

JUNE 21st



JOHN BROWN'S BODY

Steel Train

JUNE 23rd

ANOTHER PLANET ENTERTAINMENT • APEconcerts.com

music listings

Saturday 18

From page 62

Quetzal La Peña Cultural Center. 9pm, \$10.
Safari Little Fox, 2209 Broadway, Redwood City, (650) 369-4119. 8pm, \$16.
Soul Spectrum Becker's. 9:30pm.

Jazz/new music

Bill 'Doc' Webster Band Les Joulins Jazz Bistro. 8pm.
Black Market Jazz Orchestra Top of the Mark. 9pm, \$10.
Dirty Little Secret Plush Room. 11pm.
Fito Reinoso Cigar Bar and Grill. 9:30pm, \$8.
Ruben Hurtado L's Martini Club and Grill. Metreon, second fl, 101 Fourth St; 369-6114. 7pm, free.
Jeff Chambers Quintet Jazz at Pearl's. 9 and 11pm, \$20.
Veronica Klaus Michael's Octavia Lounge, 1772 Market; 863-3690. 10:30pm, \$8.
Lavay Smith and Her Red Hot Skillet Lickers Cafe du Nord. 10pm, \$10.
Live Jazz Cafe d'Melania, 1314 Ocean; 333-3665. 7pm.

Marc Mowry Rite Spot. 9pm, free.
Brad Niven Washington Square Bar and Grill. 7pm.
Savanna Jazz Trio Savanna Jazz. 8:30pm.
Eric Shifrin Fairmont, 950 Mason; 772-5000. 7pm.
Pyeng Threadgill Plush Room. 8pm, \$20.
Michael Wolff with Badal Roy Florence Gould Theater, California Palace of the Legion of Honor, Lincoln Park; 788-7353. www.sfjazz.org. 2pm, \$25.

Bay Area

David Jeffrey Fourtet with Brenden Millstein Jupiter. 8pm.
Marcus Shelby Trio Downtown. 9pm.
Michelle Amador and the True Believers Jazzschool. 8pm, \$15.
Mitch Marcus Quintet Cafe Van Kleef. 9pm, \$5.
Diane Schuur with the Caribbean Jazz Project Yoshi's. 8 and 10pm, \$24.

Folk/world/country

Crooked Jades, Cowlicks, 7th Day Buskers Hotel Utah Saloon. 9pm, \$7.
Music from Iraq and Palestine St. Boniface Church Theater, 133 Golden Gate; (650) 341-3697. 7pm, \$15-20 sliding scale.
New Mairbar Band Yerba Buena Gardens, Mission at Fourth St www.ybfg.org. 1pm, free.
99 Tales Plough and Stars. 9pm.
Open mic Rad Vic Peace Center, 1665 Haight; 864-1978. 8:30pm, free.
Orquesta Borinquen Ramp. 4:30pm, \$8.
'29th Annual San Francisco Free Folk Festival' Roosevelt Middle School, 460 Arguello; www.sffolkfest.org. Noon, free. Through Sun/19. See 8 Days a Week, page 52.

Bay Area

'Fiddlekicks Camp Faculty Fiddlefest' Freight and Salvage Coffee House. 8pm, \$18.50.
Lua Cafe Valpariso, 3105 Shattuck, Berk; (510) 841-3800. 6:30pm, free.
Megan McLaughlin Nomad Cafe, 6500 Shattuck, Oakl; (510) 595-5344. 7:30pm, free.

Dance clubs

Avery Island Jack's Club, 2545 24th St; 641-5371. 10pm, free. A dance party with DJ Jamie Jams and dollar drinks.
Baobab 10pm, \$3. African and French hip-hop with DJ Sogui and Edibe.
Beauty Bar 9pm-2am. Dance party with DJ Gabe, M.D.
Better Days Pink, 2925 16th St; www.pinksf.com. 9pm-2am, \$10. With Franky Boissy.
Brown Tempo Tunnel Top, 10pm-2am, free. Afrodiscobeat, Latin funk, and electropicalia with Rueben, Romanowski, and friends.
Cowgirl's Roundup Metronome Dance Center. Lessons, 7:30-9pm; dance party, 9pm-midnight, \$15. Lesbian country western dance party.
Dhamaal Club Six 10pm-3:30am, \$10. South Asian drum 'n' breaks, folk, classical, MCs, and live tabla with Janaka and Maneesh the Twister, David Starfire, MC Colonel, Ferhan and Shabi, Sukhawati Ali Khan, Ferhan Qureshi, Rami Zadeh, and Parag Chordia.
Discotheque Le Colonial, 721 Sutter; 931-3600. 10pm-2am, free. House and hip-hop with DJ Masao.
Elbo Room 10pm, \$5. World electronic dance music with DJ Sep and Soulsaam.
Endup "Other Whirled," 6am-noon. With DJs Tracy, Adrian, Vince, and weekly guests. "Tight," 10pm-4am. A women's dance club with DJs Black, Naomi, J. Boogie, Pause, and guests.

Continued on page 66

critic's choice: jazz in june

Jump ahead

Jazz saxophonist Joshua Redman must be in the throes of musical schizophrenia, because his two latest albums on Nonesuch paint wildly divergent portraits of his artistry. On a self-titled debut album culled from the recordings of a 2004 tour, the SFJAZZ Collective (of which Redman is artistic director) build upon the post-bop tradition by performing pieces from a modern jazz master and new works written by members of the group. Redman, however, eschews swing on his album with the Elastic Band, *Momentum*, in which he filters funky vamps, pop covers, and ambient grooves through the complex thematic and harmonic gaze of a jazz musician.

SFJAZZ Collective opens with alto saxophonist Miguel Zenón's "Linalgala," a piece inspired by the traditional music of Zaire. Vibraphonist Bobby Hutcherson plays a marimba part that recalls Steve Reich's pattern minimalism, but sudden shifts into swing and jazz changes give the tune distinction. Those surprises — coupled with the wonderful backing of pianist Renee Rosnes, bassist Robert Hurst, and drummer Brian Blade and sharp solos by Hutcherson and Zenón — make the track eye-opening.

The winning streak continues on the other pieces composed by the group. Rosnes' "Of This Day's Journey" builds from a Gil Evans-style morning to the midnight frenzy of a bebop club. "Rise and Fall," by Redman, lives up to its title with shifting dynamics, and Hutcherson's "March Madness" sounds like the hippest circus around.

Though engaging listens, the three Ornette Coleman tracks on the disc seem out of place next to the originals. The arrangements sanitize Coleman and remove the iconoclast's improvised flights of fancy, revealing the sharp blues and strong melodies underneath. Are these interpretations necessary given the compositional riches to be had from the SFJAZZ Collective itself?

Redman avoids the conundrum on *Momentum* by engaging with music from a jazz perspective, even as the end product bears no resemblance to jazz's accepted tradition. Moments do recall early Kenny Bur-

rell and fusion-era Miles Davis, but the album is mostly funky instrumentals with soul-baring sax. Redman finds intriguing directions in the most disparate of places, including Led Zeppelin's "The Crunge" (with the Red Hot Chili Peppers' Flea on bass) and Sheryl Crow's "Riverwide." Redman also transforms the Coleman tune "Lonely Woman" into a skittery drum 'n' bass number, with ambient synths beeping in the background.

A theme appears on both SFJAZZ Collective and *Momentum*. Both albums look for permutations of jazz. Each teases the essential with elements such as world music, modern composition timbres, and even pop music textures. But the difference between the Coleman

performances on the two records is that SFJAZZ Collective's look sideways while *Momentum*'s looks ahead. Joshua Redman Elastic Band play Sat/18, Great American Music Hall, SF. (415) 788-7353.

More, More, More

Marcus Shelby Trio The Intersection for the Arts 40th anniversary block party features a number of jazz artists, including Bay Area bassist and composer Marcus Shelby. Catch him then or at Enrico's later in the month. Sat/18, Valencia between 15th and 16th Sts., SF. (415) 626-2787. Also June 23, Enrico's Sidewalk Café, SF. (415) 982-6223.

Charles Lloyd On the heels of his recent release, *Jumping the Creek* (ECM), the legendary saxophonist comes to town for a four-night stand with pianist Geri Allen, drummer Eric Harland, and bassist Larry Grenadier. June 23-June 26, Yoshi's, Oakl. (510) 238-9200.

Tammy Hall Trio The pianist is known for accompanying vocalists with virtuosic style, but tonight she emerges from the shadows. June 23, Jazz at Pearl's, SF. (415) 291-8255.

Jon Jang and Francis Wong These two frequent musical cohorts perform works for solo piano and solo saxophone at an event titled "Here I Stand." June 24, Clarion Music Center, SF. (415) 391-1317.

'A Jazz Tribute to Ray Charles' Saxophonist David "Fathead" Newman played with Ray Charles for 12 years. For the Stanford Jazz Festival's tribute to Brother Ray, he leads an all-star band including local luminary Kim Nalley. June 25, Campbell Recital Hall, Stanford University, Palo Alto. (650) 752-ARTS.

Mingus Amungus Bay Area keepers of the Charles Mingus flame carry his music and inspiration into the present for the SFJAZZ Summerfest. June 30, Stanford Shopping Center, Palo Alto. (415) 788-7353.

Alex K. Fong



Joshua Redman

PHOTO BY JAY BLAKESBERG

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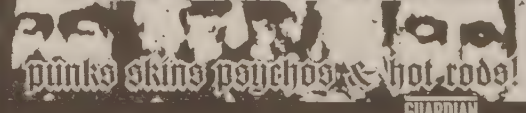
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music listings

Saturday 18

From page 65

The Factory Factory 525, 525 Harrison; www.dsignvibe.com/sclubs/factory8.html, 9:30pm-3:30am, \$5-15. Hip-hop, house, and more.
Fall Out Ruckshw Stop, 9pm, \$3. With DJ Rantz and guest DJs TS and the Tourist.
Fly 330 Rich, 10pm. R&B with DJ Mind Motion.
Frisco Disco Arrow, 10pm-2am.
Funky Flashback Saturdays Bench and Bar, 2111 Franklin; lavenderchase@yahoo.com, 4-8pm free. A club for queer women featuring old-school jams.
Harry Denton's Starlight Room Midnight, \$5 With DJ Dave Gillis.
Hella Tight Milk, 10pm-2am, \$5. With Vinnie Es parza, Asti Spumanti, and Jonny Deeper.
Hush Hush Lounge "Just One Happy Hour," 7-10pm, \$1. Original breaks, soul, and jazz. "Juke-box Heroes," 10pm-2am, free. Hip-hop, rock, pop, and soul with DJs Marco Vega, 4aM, and Julia Kodo Wish, 1539 Folsom; 278-9474, 6pm-2am, free. With Hideo Kobavashi, Chad Mitchell, Craig Kuna, Tokyo Component, and Still Rob G.
Levende Lounge 1710 Mission; 864-5585, www.levendedf.com, 7-10pm. With Eric Lacy, 10pm. With various local and international DJs.
Live Swing concert and party Metronome Dance Center, 7:30pm, \$16. Live swing concert, beginning lessons, and a party.
Magnet Lounge 1402 Grant; 271-5760, 7pm-2am. Hip-hop, old-school, and funk with D. Mizro.
Metronome Dance Center "Metromilonga," 9pm, \$16. Argentine tango lesson. "Jitterbug Lump," 7:30pm, \$12. Jitterbug lessons with Mike Quebec.
Mile High Club EZ5, 682 Commercial; 362-9321 10pm-2am, free. Jet-set lounge sounds with Fletcher and Joel.
Misturada Make-Out Room, 10pm, \$5. Salsa, reggaeton, cumbia, samba, Latin, house, rumba, and more with DJ Vanka and guests.
Nickle's BBQ 9pm. With live DJs.
Plan B Amnesia, 9pm. Breaks and house with DJs Raydes, Pieter Rizen, RRRus, and Kaptn Kirk.
Platinum Glas Kat, 9:30pm-3:30am. A club that brings Los Angeles, Las Vegas, and Miami to the Bay Area.
El Rincon 2700 16th St; 437-9240, 10pm-2am Salsa, timba, reggaeton, merengue, and more with DJ Waltdig.
Rocket Cat Club, 9pm-3am. Rock, indie, punk, and more with Omar, S'4, Otterpop, and rotat-ing DJs.
Salted Saturdays Mighty, 10pm-5am, \$10. With Miguel Migs, Julius Papp, and Chadwick.
Silent II Pirata, 2007 16th St; 626-2626, 9pm-2am, \$5. With Kinetik, Mr. Moonlight, Atom, Tommy Jeremy, and guests.
Siren Madrone Lounge, 9pm, \$4. With DJs Wrong?, Dave Aju, and the Tourist.
Smooch Harry Denton's Rouge, 1500 Broadway; 346-7683, 9:30pm-2am, \$15. House music with Michael Anthonv and Brett Star.
Soda Rx Gallery, 132 Eddy; www.rxgallery.com 10pm, \$5. With Philip Sherburne and the Fresh Blend.
Suede 383 Bay; 399-9555, 9pm-2am, \$10-15. House and hip-hop.
Sugar The Stud, 9pm. House with Ellen Ferrato and Leonard.
Suite oneone 9pm-4am, \$20. With live DJs.
TechTonic Ani Bar, 43 Sixth St; 543-3505, www.anu-bar.com, 9pm-2am, free. With Pete Fraser.
Velvet Lounge 9pm, \$10. '70s, '80s, modern rock, and funk with DJ Bumper.

Bay Area
On the Down Low Kingman's Lucky Lounge 8pm-2am, free. With Matt G. and DJ Pone.
Smooch Luka's Taproom and Lounge, 2221 Broadway, Oakl; (510) 451-4677, 10pm-2am. Future funk, neo-soul, dancehall, old-school, and neo-school with Wisdom, Iamo, and rotat-ing DJs.
White Horse Bar 8pm. With DJ PJ.

sunday 19

Rock/blues/hip-hop

Alexis Harte Band Union Square; www.sfpj.org 2pm, free.
"Battle of the Surfin' Bands II" Hotel Utah Sal-loon, 2pm.
Les Claypool Independent, 8pm, \$25.
Disable Planets, Crown City Rockers, Willow the Gas Lamp Killer DNA Lounge, 8pm, \$25.

Continued on page 68

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ELIXIR
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music listings

Sunday 19

From page 66

Enon, Thunderbirds Are Now, Sparrow Bottom of the Hill. 9pm, \$8.
Fetish, Mommy's Friend Bottom of the Hill. 4pm, \$5.
Grapefruit Wine Boom Boom Room. 9:30pm, free.
Hootie and Blowfish, Better Than Ezra, Jem Speedway Meadow, Golden Gate Park, JFK Dr at 25th Ave, radioalice.com. Noon, free.
Jamie Sheets and the Sheetrockers Biscuits and Blues. 8:30pm, \$7.50.
Koolie Kat, Wendy Kroys, Jessie Delux, Go Going Gone Girls 12 Galaxies. 9pm, \$8.
New Mexican Revolution, Tenlons Fort, Nik Abodeely Make-Out Room. 8:30pm, \$6.
Scout Niblett, Viking Moses, Becky Stark Hemlock Tavern. 9:30pm, \$6.
Shig and Buzz Ireland's 32. 9pm.
Static-X, American Head Charge, Asesino, Blood Simple Slim's. 8pm, \$24.
Kelley Stoltz, Court and Spark, Judith and Holofemes, minipop, Dazzling Strangers, 20 Minute Loop, Christian Kiefer, Mandrake Cafe du Nord. 7:30pm, \$10. A tribute to Nick Drake.
Tippy Canoe and the Paddlemans, Sandra and Brian Mello, Kimmy Hinkley and Bully Luby, DJs Tip-C and M&M Melodrama Argus Lounge, 3187 Mission. 824-1447. 8pm, \$-35.
Lucinda Williams, John Doe Sigmund Stern Grove, 19th Ave and Sloat Blvd. 252-6252, www.sterngrove.org. 2pm, free.

Bay Area

'Celebrating Faith 2005' Oakland Arena, 7000 Coliseum Way, Oakland (510) 762-2277. 7:30pm, \$35-65. With Yolanda Adams, Fred Hammond, Williams Brothers, Michael Johnson, and Sunny Hawkins.
Etienne de Rocher, Blackbears, JJ Schultz, Gibson Cuyler Mama Buzz Cafe, 2318 Telegraph, Oakland (510) 465-4073. 1pm, free.
Coco Dolenz, Christie Vianson, Jeanette Butler, Rolf Jaeger, Andy Anderson Little Fox. 2209 Broadway, Redwood City, (650) 369-4119. 7pm, \$14.
Me Without You, Make Believe, Veda Blakes. 4pm, \$12.
Slough Feg, Genghis Khan, Killing Spree Golden Bull. 7pm, \$5.

Jazz/new music

Benn Bacot Martuni's 4 Valencia; 810-3284. 3pm, \$15.
Bill 'Doc' Webster Band Les Jouins. 8pm
Sharnan Duran Washington Square Bar and Grill. 7pm.
Susan Getz Bruno's. 8:30pm, \$10.
Victoria Hughes Top of the Mark. 10am-2pm
Joe Venegoni Jazz Quintet ODC Theater, 3153 17th St. 863-9834. 8pm, \$12-18.
Larry O'Leno and His Mission Revival Jazz Band with Darlene Langston Michael's Octavia Lounge, 1772 Market. 863-3690. 5pm.
Palindrome Canvas Cafe. 8pm, \$7.
Sam Grob-Heintz Trio Johnny Foley's 9pm
Savanna Jazz Jam Session Savanna Jazz. 8pm.

Bay Area

Dena De Rose and Trio with Jeff Hamilton Bach Dancing and Dynamite Society, Miramar Beach, Half Moon Bay; (650) 726-4143. 4:30pm, \$26.
Jim Grantham Jazz Quartet Coffee Mill, 3363 Grand, Oakland (510) 465-4224. 3-6pm.
Robin Gregory and Trio, Jason Martineau Anna's Jazz Island, 2120 Allston Way, Berk; (510) 841-1422. 7pm, \$7.
Diane Schuur with the Caribbean Jazz Project Yoshi's 2 and 8pm, \$5-24.
'Vince Wallace Curbop' Coffee Shop SR-71, 377 17th St, Oakland (510) 502-1485. 1-4pm, free.

Folk/world/country

Los Compas Ramp. 4pm, free.
Crooked Jades Pena Pachamama. Noon, \$8.
Enzo Progressive Grounds Cafe, 400 Cortland; 282-6233. 10am, free.
Maria Fish and friends Plough and Stars. 9pm.
One Man Banjo, Hobo Gobelins, Bad Things Amnesia. 5pm.
'29th Annual San Francisco Free Folk Festival' Roosevelt Middle School, 460 Arguello; www.sffolkfest.org. Noon, free. See 8 Days a Week, page 52.
Yard Sale, Lipsy Mountain String Band Rite Spot. 5pm, free.
Bay Area
Slaid Cleaves Freight and Salvage Coffee House. 8pm, \$18.50.
Seventh Day Busters. 9pm.
'Starry Irish Music Session' Starry Plough. 8pm. With Shav Black.

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Raw Funk Rhythms. Cool Jazz Horn Swells. And Intriguing Melodic Interplay...Manic Dance Floor Revelry From Infectious, Canale-ready grooves to raucous, ass-dropper funk. Brown Baggin's eclectic rhythms satisfy the soul

SUNDAY, 6/19 FREE (Stevie Wonder Soul)
"NO COVER SUNDAYS" Presents:
"GRAPEFRUIT WINE"

Stevie Wonder style funky Soul with a singer that has original songs like nothing you've ever heard, Killing band and ass shakin' music for the dance hungry masses!

TUESDAY, 6/21 56 (Surt) Guitar Night!
Guitar Player Magazine's & Surt Guitar Night:
"SLACKTONE" & "POLLO DEL MAR"

SLACKTONE is widely recognized as America's best surf instrumental band. Their sound is a hyper-kinetic mix of melody, speed and jaw-dropping technical skill.

POLLO DEL MAR are 12 year olds of the San Francisco scene, known for throbbing atmospheric instrumentals and heavy reverb.

WEDNESDAY, 6/22 53 (Jacki) (Seattle's World Funk)
"FLOWMOTION"

Flowmotion's music is rock, funk, reggae-rich and inspired vocals mixed with funk-drenched grooves, tribal drumming, and stratospheric jams. Seattle's World Funk & Afrobeat essential rooted by funk and Americana, connecting its real parents' hall from New Orleans or possibly Africa.

4150 16TH ST. @ GUERRERO, SAN FRANCISCO
(415) 872-3944 www.boomboomtickets.com

ADV. TICKETS AVAILABLE @ www.boomboomtickets.com

music listings

Dance clubs

Bionic Pink, 2925 16th St; www.pinksf.com. 10pm-2am, \$5. With DJs Solar, Mark E. Quark, and Iz.

Boogie Brunch Levene Lounge, 1710 Mission; 864-5585, www.levenesf.com. 11am-5pm. With DJs Mike Ameci, John Early, Ben Doren, Chad Clubb, Josh Longo, and Ben Hester.

Boys of L8 Laszlo, 9pm-2am. With Uphonic and Paul the FanMan.

Club Havana Jelly's, 4pm, \$10. With Avance and DJ Luis Medina.

Detroit Skylark, 9pm-2am, free. Garage rock, techno, hip-hop, Motown, deep house, jazz, electro, and ghetto-tech with DJs Baby Daddy, 12 Mile, Domingo Yu, and rotating guests.

Dub Mission Elbo Room, 9pm, \$5. Dub and roots with DJ Sep, Ras Cue, and Wisdom.

Endup "T-Dance," 6am-8pm. With DJs Vince, Adrian, Charlotte the Baroness, David Harness, and weekly guests. "Devotion," 8pm-4am, \$10. House music with DJ Ruben Mancias and guests.

Gay and Lesbian Sundays Gallery Lounge, 510 Brannan; 227-0449. 2pm.

Harry Denton's Starlight Room Midnight, \$5. With DJ Dave Gillis.

Love So' Sessions Eloquent Lounge, 1028 Geary; 440-1125. 9pm, \$5-10. With host Ibrahim and DJs Daniela, D'Sharp, Cecil, and Lovelee.

Magnet Lounge 1402 Grant; 271-5760. 7pm. Hip-hop, funk, and jazz-house with DJ CenterG.

Mighty 10pm, \$10. With Mark de Clive-Lowe and Bembé Segú. See 8 Days a Week, page 52.

Mundo Lingua Lounge, 7pm-2am, free. Salsa, Afrobeat, cumbia, Brazilian, and dancehall with Don Bustamante and El Doctor.

Night Light Beauty Bar, 10pm-2am, free. With Rob Highlife, EmDee, and SteveMac.

O Tango Tea Synergy, 1387 Valencia; 305-8242. 5:30pm, \$10. Argentine dance workshop and Milonga.

Rebirth 330 Ritch. 10pm. Soul and hip-hop with Henry, Joe Quixx, Kevvy Kev, and Will.

SalsaCrazy Sunday Metronome Dance Center. 6:30-11pm, \$15. Salsa dance social and dance lessons.

Salsa Sundays El Rio. 3-8pm, \$8. Salsa dances classes and live music.

Sanctuary Factory 525, 525 Harrison; 339-8686. 10pm-6am, \$20.

Shack Up! Arrow. 10pm-2am, free. Indie, art rock, soul, psychedelic, new wave, and funk with Tony Machine, Charles Kutch, and Melanie Valentine.

Smile Hush Lounge. 9pm-2am, \$5. Live bands and DJ Neil.

Spundae 1015 Folsom. 9pm-6am, \$5. With rotating DJs and special guests.

Tango Crash Course Live Art Gallery, 151 Potrero; 305-8242. 2pm, \$50.

Tea Dance Eight. 3pm-midnight. A daytime dance party.

Tropical Sundays Metronome Dance Center. 6:30pm, \$4-8. Beginner salsa, merengue, and bachata lessons, followed by a DJ dance party.

Bay Area

Butta Oasis, 135 12th St, Oak; (510) 763-0404. 2-8pm, \$5-7. An afternoon t-dance for women.

Kingman's Lucky Lounge 3332 Grand, Oak; (510) 465-KING. 9pm. With Jamin.

King of Kings Shattuck Downlow. 8pm-2am, \$5. Reggae dance night with DJ Smoky and guests.

Sunshine's Soul Sundays Lucre Lounge, 2086 Allston Way, Berk; (510) 841-1390. 5pm-midnight, free. Classic and neo-soul; and Chicago-style stepping hosted by 7Broke Brothers.

White Horse Bar 8pm, DJ night.

monday 20

Rock/blues/hip-hop

Del Rey and Suzy Thompson Biscuits and Blues. 8:30pm, \$10.

Embrace, Long-View, Augustana Independent. 8pm, \$12.

Garrin Benfield Band, Kenni, Mokai Elbo Room. 9pm, \$5.

'Local Spotlight' Plush Room. 8pm, free.

L.P. Red Devil Lounge, 8pm, \$5-7.

Moccan Worker, L'Altra Cafe du Nord. 9:30pm, \$8.

NOFX, Loved Ones, Bullets to Broadway Slim's. 9pm.

Octomutt and friends Rite Spot. 9pm, free.

Oxford Collapse, Narrator, Everlasting Arms Bottom of the Hill. 9pm, \$7.

Steven Pile and Dao Strom, AJ Roach Argus Lounge, 3187 Mission; 824-1447. 8pm, \$5. See 8 Days a Week, page 52.

Toll River Ireland's 32. 9pm.

Continued on page 70

Prom

Don't Stop Believin'

Saturday, June 18 8pm

540club

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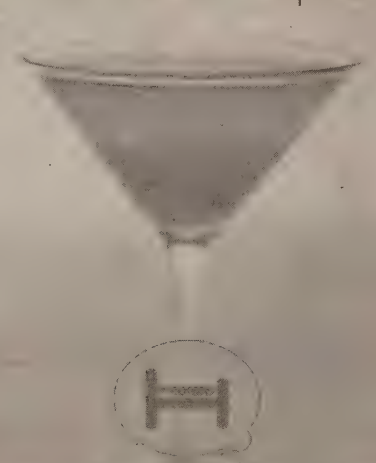
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San Francisco, CA
Info: 415 252-7668
www.StudioZ.tv
www.Myspace.com/Clubdread
Parking @ COSTCO 11th & Harrison

THURSDAY, June 30, 2005
DJ ADAM TWELVE
\$18 Don't Holla! All Ages
Doors 9 PM Showtime 10 PM
SANTA CRUZ VETERANS HALL
846 Front St. - Santa Cruz, CA
Info: 415 753-0684 or 831 454-0478
Jahlove98@aol.com
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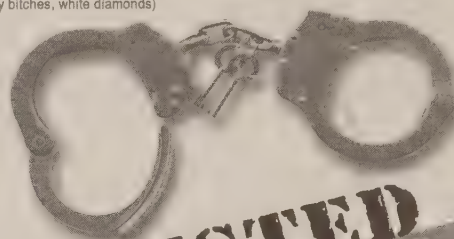
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\$5.00 W/1ST AFTER

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service for the sick
PINBALL, POOL, & AREA 51
\$2 TECATE, \$2.50 PER PINT

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THE HEADPHONE MIX
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*** Alcoholocaust presents ***
THE NIGHTCRAWLERS
SNITCHES GET STITCHES (W.A.)
WESTERN ADDICTION,
TOMMY GUN & THE BULLETS

Thursday, June 16 10 pm - \$5
*** Labor Con Gloves presents ***
JESUS DIAZ Y SU OBA

Friday, June 17 9 pm
\$5 b4 11 (W/ FLIER) \$10 AFTER - ADV TIX
*** True Skool presents "Fresh
New Music From Emerging Artists" ***

PSYCHOKINETICS
KERO ONE &
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plus DJ HAYLOW
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Saturday, June 18 10 pm - \$5



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WORLD ELECTRONIC DANCE WITH ***
DJ SEP

(Electric Vardo/Dub Mission/Kpfa)
& SOULSALAAM
(Hypnomatic/Future Jigga)
Afro-Electro, Future Samba,
Bhangra/Electronic & Ragga Breaks

Sunday, June 19 9 pm - \$5
*** Dub Mission presents the
best in dub & roots with ***
DJ SEP and special guests
RAS CUE & WISDOM (Dub & Dub)

Monday, June 20 9 pm - \$5-20
*** CAUSE Music Presents ***
GARRIN BENFIELD BAND,
KENNI, MOKAI

Tuesday, June 21 9 pm - \$5
*** Elbo Room presents ***
NOBODY FROM IPANEMA

Wednesday, June 22 9 pm - Sliding Scale
*** ELBO ROOM PRESENTS A BENEFIT FOR
SAN FRANCISCO NEEDLE EXCHANGE WITH ***

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DAMEGOODZ,
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Thurs 6/23 BAY AREA APROCUBAN ALL STARS
Fri 6/24 BRAZUCA BROWN & BOCA DO RIO
Sat 6/25 ALBINO!
Sun 6/26 Dub Mission w/ SPLIFF SKANNIN & TIVER
Fri 7/1 SKOTUNK WEDDING QUINETY & FLOUNOIOUS
Sat 7/2 JOHNNY SKACH & THE DIRT NOTES

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[26]mix



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HIP HOP R&B AND GROOVES
AL GREEN | KOO-C | ROXWELL

FRIDAY 06.17 W.T.F. FRIDAY

SATURDAY 06.18
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6/24 Larry Vann
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San Francisco

events listings

Tuesday 21

From page 70

Spread Love Madrone Lounge, 9pm-2am, \$2
Dub, reggae, soul, R&B, funk, and hip-hop with
DJs B-Love and Romanowski
Suicide Tuesdays Aunt Charlie's, 133 Turk,
www.suicidetuesdays.com, 9pm, \$3. A club for
queer and weirdos featuring electro, indie,
R&B, '80s, hip-hop, punk, and more.
Taboo Pink, 2925 16th St, www.pinksf.com, 9pm
2am, \$5. With David Harness
Taco Tuesdays Luna Lounge, 1192 Folsom; 626-
6043, 6-10pm. House music with M3, Anthony
Garrix, and Chulada.
Tightwad Tuesdays 26 Mix, 9pm, \$3. Hip-hop,
R&B, and club classics with Mark Spitz and spe-
cial guests.
Take Tuesdays Ami Bar, 43 Sixth St; 543-3505,
www.amu-bar.com, 10pm-2am, free. With Dawn
of Sound.
TrannyShack The Stud, 10pm-3am. A drag show
with hostess Hekline.
Tsunami Tuesdays Oxygen Bar, Sushi and Sake
Lounge, 8pm-midnight. Old-school and funk
with DJ Rickochet.
Versus Tuesdays Hush Hush Lounge, 9pm-2am,
free. With Centipede, 4aM, Sarva, Swayzee,
Toph, and Vin Sol.
Bay Area
Jazzmine Kingman's Lucky Lounge, 9pm, free.
Jazz, soul, and rare grooves with DJ Jrs.
Phat Tuesday Club Rimshot, 2111 Franklin, Oakl;
(510) 444-2266, 6pm-2am. Old-school, deep
house, neo-soul, R&B, hip-hop, and dancehall.

THURSDAY JUNE 23RD
FRESKO, MASSIVE SELECTOR,
MIGHTY, ON THE CORNER PRESENT:
STONES THROW TOUR 2005
MADLIB (DJing & on the Mic)
M.E.D. (MC)
PEANUT BUTTER WOLF (DJ)
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DEATH ROCK BOOTY CALL 9:30PM, FREE
W/DJ STAIN PINK
AND LIVE BAND: DIRTY EAGLES
THU 6/16
PARKERPALOOZA! 9:30PM, \$7
W/THE LEAVING TRAINS
KILLERS KISS, DJ FAST EDDIE
FRI 6/17
THE HOLY KISS 9:30PM, \$6
FM BATS (MEMBS. OF SHOK, GO GO GO AIRHEAD),
SKULLENING (EX)
SAT 6/18
M.O.T.O. (CRIMINAL I.Q.) 9:30PM, \$7
THE MCCOOLS, SMIRK
SUN 6/19
SCOUT NIBLETT 9:30PM, \$6
VIKING MOSES, BECKY STARK
MON 6/20
PUNK ROCK SIDESHOW 10PM, FREE
W/DJ TRAGIC & THE DUCHESS OF HAZARD
TUE 6/21
PARADISE ISLAND 9:30PM, \$6
LOVE OF DIAGRAMS (AUSTRALIA)
REINDEER/TIGER TEAM (AZ)
WED 6/22
THE FLYING LUTTENBACHERS 9:30PM, \$6
JETS
THU 6/23
VAL ESQUAY AND EL MARABO 9:30PM, \$6
MONGE FILES
FRI 6/24
HARD PLACE 9:30PM, \$7
DARYL, BLACK TIE DYNASTY
SAT 6/25
THE ATOMIC BITCHWAX 9:30PM, \$7
(EX-MONSTER MAGNET)
DIRTY POWER, GENGHIS KHAN
SUN 6/26
INTELLIGENCE 9:30PM, \$7
BOYSKOUT ZZZ (AUSTRALIA)

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events

Events listings are compiled by Laurie Koh. See 8
Days a Week for information on how to submit
items to the listings.

wednesday 15

Benefits

Girls Rock! film benefit Bottom of the Hill, 1233
17th; www.girlsrockmovie.com, 8pm, \$8. Tribe 8,
The Gun and Doll Show, Rykarda Parasol, In-
spect Her Gadget, and teen bands Peach Fuzz
and The Stingrays perform to benefit filmmaker
Arne Johnson's documentary about the Rock 'n'
Roll Camp for Girls.

Bay Area

Media Alliance annual membership meeting Ella
Baker Center for Human Rights, 344 40th St.
Oakl; (510) 832-9000, ext. 305, 6:30pm, \$5. See 8
Days a Week, page 52.

thursday 16

Around town

Sally Ride Commonwealth Club of California, 401
Van Ness; 392-4400, www.commonwealthclub.org
6pm, \$25-125. The first woman astronaut talks
about her NASA career and Imaginary Lines, her
program to encourage girls in science.

friday 17

Benefits

'Electric Pow Wow 2005' Brava Theater Center,
2789 24th St; (510) 535-0500, www.nativewealth.org, 8pm, \$10-40. Native American community
musicians, dancers, actors, comics, and others
perform to benefit the Native American Health
Center.
'Eviction Defense Collaborative' Ramada Plaza In-
ternational Ballroom, 1231 Market; 431-8831, 7-
9:30pm, \$15. Join Matt Gonzales to fundraise for
the Eviction Defense Collaborative at this silent
auction with jazz music by Evidence of the King.

saturday 18

Around town

'Create-a-Creature' Zeum, 221 Fourth St; 820-
3344, saturdayworkshops@zeum.org, 2-4pm, free

Continued on page 75

FRIDAY JUNE 24TH
TRUE SKOOL & MIGHTY PRESENT
INSPECTAH DECK OF THE WU-TANG
WITH PLANET ASIA AND AFU-R
HOSTED BY RADIOACTIVE OPENING MC UPTOWN
REN THE VINYL ARCHAEOLOGIST OF THE DECK
\$12 TICKETS
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cocktails and djs until 2am



L a s z l o

Happy Hour 6-9 pm
\$3 draft / \$4 Cosmo

W.15

DJ Apect 9p

Th.16

DJ Beatnok with DJ Niko 9p

F.17

DJ Neal of the CCC 9p

Sa.18

DJ Kenni Cole 9p

Su.19

A-Track 9p

M.20

SMOKESTACK! 9p

T.21

The Viceroy and DJ Mikel 9p

W.22

DJ Aspect 9p

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SUPER EGO

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Galaxy Chamber seeks **keyboard or guitar player**. Call Nick or Krystal at (415) 929-1204

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GUARDIAN

Click on "Promotions" at sfbg.com for more free & cheap events, tickets, giveaways and more!

artlistings

Saturday 18

From page 72

with museum admission (\$5-7). *Star Wars* creature sculptor and designer Robert E. Barnes teaches a beast-making workshop for kids ages 10 and up.

'A Day of Complementary Care' *Women's Building*, 3543 18th St. 502-5209. 9am-3pm, \$12-15. Learn about alternative and complementary medicine from Chinese herbalist Misha Cohen, health author Ellen Hughes, and others. Workshops include "Selfcare Reflexology," "Chakra Therapy," and more. **'In Conversation'** *La Galería de la Raza*, 2857 24th St. 826-8009. www.galeriadelaraza.org. 4pm, free. Visual artist Yolanda López and cartoonist Isis Rodríguez discuss their work at this intergenerational artist talk series.

Intersection 40th anniversary block party Valencia btw 15th St and 16th St. 626-2787. www.theintersection.org. Noon-5pm, free. See 8 Days a Week, page 52.

'June 18th 2005' *Fillmore* btwn O'Farrell and Turk. 931-2729. www.sfnjune18th.org. 10am-7pm, free. The June 18th Parade, which travels up Fillmore from Duboce Park (11:30am), is one highlight of this two-day celebration of African American heritage featuring music, food, dance, and more. Through Sun/19.

'The Precious Cheese North Beach Festival' *Washington Square Park*, Union at Columbus; 989-2220. www.sfnorth-beach.org. 10am-6pm, free. Celebrate the 51st anniversary of this North Beach arts and crafts festival with a celebrity pizza toss, Arte di Gesso street chalk competition, cooking demonstrations, music, and more. Through Sun/19.

'School's Out' *Café Du Nord*, 2170 Market; www.cafedunord.com. 3:30pm and 5:30pm, \$5-10. Rock band the Sippy Cups perform a bash for kids and parents to celebrate the end of school.

'Slow Food Golden Glass Italian Wine Tasting' *Herbst Pavilion*, Fort Mason Center, Marina at Laguna; (877)756-9366. www.thegoldenglass.com. 3-6pm, \$30. Taste wines by over 60 of Italy's best vintners.

'Talk Like a Pirate Contest' *Ripley's Believe It or Not!* Museum, 175 Jefferson; www.ripleys.com. 11am (participants should arrive no later than 10:30am), free. See 8 Days a Week, page 52.

Benefits

'Dance for Justice' *El Rio*, 3158 Mission; (650) 218-0625. www.sustaincampaign.org. 4-7pm, \$7-25. Shake it to music by Latin rock band Los Nadies and DJ Sake-1. Proceeds benefit the Addameer Organization's efforts to free Palestinian political prisoners.

'Sampler' *Femina Potens*, 465 South Van Ness; www.feminapotens.com. 8pm, \$5. Catch "Our Bodies Our Choice," "Red Wings," and other feminist films at this screening to benefit the PMS Media Film Tour.

Bay Area

'Temescal Street Fair' Telegraph btwn 48th St and 51st St, Oakl; www.temescalmerchants.com. Noon-6pm, free. Enjoy food, drink, crafts, and music performances by La Familia, Jungtz Apart, and the Stairwell Sisters.

sunday 19

Around town

'June 18th 2005' *Fillmore* btwn O'Farrell and Turk; 931-2729. www.sfnjune18th.org. 10am-7pm, free. See Sat/18. **'The Precious Cheese North Beach Festival'** *Washington Square Park*, Union at Columbus; 989-2220. www.sfnorth-beach.org. 10am-6pm, free. See Sat/18.

Benefits

Bay Area

'Oakland A's Macy's 5K Fun Run' *McAfee Coliseum*, *Creekside Parking Lot*, 66th Ave, Oakl; www.oaklandathletics.com. 9am, \$35. Jog or walk this 5K to benefit the Family Violence Prevention Fund.

monday 20

Around town

Nick Hornby *A Clean Well-Lighted Place* for Books, 601 Van Ness; 441-6670. www.bookstore.com. 7pm, free. The author of *High Fidelity* and *About a Boy* presents his new novel, *A Long Way Down*.

Benefits

'A Pickle Circus Tribute to Judy Finelli' *Palace of Fine Arts Theatre*, 3301 Lyon; 759-8123. www.brownpapertickets.com. 7:30pm, \$25-100. Catch juggling, clown acts, acrobatics, and more. The event benefits health care for Pickle Family Circus cofounder Judy Finelli so she may continue to work in circus education.

tuesday 21

Around town

'Card Games' *Morning Due Café*, 3698 17th St; www.sfgames.com. 6:30-9pm, free. Card sharps are welcome to try their skill at this weekly gathering by SF Games.

Jen Smith *Lexington Club*, 3464 19th St; 863-2052. www.lexingtonclub.com. 7-9pm, free. Visual artist Smith presents new drawings in an exhibition and reception.

'San Francisco's Excelsior District' *Mission Dolores School, Auditorium*, 3371 16th St; www.sanfranciscohistory.org. 8pm, \$5. Walter Jebe Sr. gives a historical photo presentation about the often overlooked San Francisco neighborhood.

art

Art listings are compiled by Sarah Han. Because of space limitations, new art shows are listed the week they open (thereafter, shows are listed on a rotating basis). For information on how to submit listings to this section, see 8 Days a Week. For complete listings go to www.sfbg.com.

museums

Asian Art Museum 200 Larkin; 581-3500. www.asianart.org. Tues-Sun, 10am-5pm (Thurs, 10am-9pm). \$10 (\$5 Thurs after 5pm), \$7 seniors, \$6 for 12 to 17, free for 11 and under. "Tibet: Treasures from the Roof of the World." Rare Tibetan sculptures, paintings, textiles, and Buddhist ritual objects.

Through Sept 11, "Shadows, Masks and Music: Aspects of the Performing Arts in Asia." Instruments, set designs, costumes, and masks used in or depicting Asian theatrical, dance, or musical performances. Through Jan 22.

Cartoon Art Museum 655 Mission; CAR-TOON. Tues-Sun, 11am-5pm. \$6, \$4 students and seniors, \$2 for 6 to 12, free for members and children 5 and under. "Small Press Spotlight: Graham Annable." Works by the comic book artists. Through July 24. "Garfield: Meow and Then." Original artwork of the famous comic strip character by Jim Davis. Through Sept 25.

Chinese Historical Society of America 965 Clay; 391-1188. Tues-Fri, noon-5pm; Sat-Sun, noon-4pm. \$3, \$2 seniors and students, \$1 for 5 and under. "Trading on Fear: Chinese Images in American Trade Cards." Advertising cards from the 1870s through the 1900s. Through July 31.

Contemporary Jewish Museum 121 Sausalito; 344-8800. www.thecjm.org. Sun-Thurs, noon-5pm. \$5, \$4 seniors and students, free for 12 and under and members. "Scents of Purpose: Artists Interpret the Spice Box." Works by more than 90 contemporary artists and architects. Through Sept 5.

Museum of Craft and Folk Art Fort Mason Center, Bldg A, Marina at Laguna; 775-0991. Sat, 10am-5pm; Tues-Fri, Sun, 11am-5pm (first Wed, 11am-7pm). Free. "Sanctuary in an Age of Commodity: The Art of Tobin Kahn." Various works by Kahn. "Puppets from Around the World." Puppets from North America, Latin America, Asia, Africa, and Europe. Through July 24.

Pacific Heritage Museum 608 Commercial; 399-1124. Tues-Sat, 10am-4pm. Free. "Vision and Virtuosity." Twentieth-century Chinese ink paintings. Through June 25.

San Francisco Museum of Craft and Design 550 Sutter; 773-0303. www.sfmcd.org. Tues-Wed, Fri-Sat, 10am-5pm; Thurs, 10am-7pm; Sun, noon-5pm. Free admission through June 2005. "Nouvelle Nuptials. New Visions in Wedding Traditions." Works by more than 26 artists interpreting the traditional rituals and objects of a wedding ceremony. Through June 26.

San Francisco Museum of Modern Art 151 Third St; 357-4000. Fri-Tues, 10am-6pm; Thurs, 10am-9pm. \$10, \$7 seniors, \$6 students, free for 12 and under and members (free first Tues; half price Thurs, 6-9pm). "New Works: Marilyn Minter." Paintings that examine the relationship between the body, photography, and painting. Through July 24. "Taking Place: Photographs from the Prentice and Paul Sack Collection." More than 280 vintage prints from the 1840s-1975 by various photographers. Through Sept 6.

Verba Buena Center for the Arts 701 Mission; 978-ARTS. Sun, Tues-Wed, noon-6pm; Thurs-Sat, noon-8pm. \$6, \$3 seniors, students, and youths, free for members (free first Tues). "Perfect Spaces: Pictures, Films by Oliver Boberg." New works by the German artist. "Visual Aid at Sixteen with David Cannon Dashiell's Queer Mysteries." Works by Visual Aid artists, including David Cannon Dashiell. "The Museum of the Last Artwork: New Work by Robert Kusmirowski." A site-specific installation by the Polish artist. Through July 10.

Bay Area

Oakland Museum of California 1000 Oak, Oakl; (510) 238-2200. Wed-Sat, 10am-5pm; Sun, noon-5pm (first Fri, 10am-9pm). \$8, \$5 seniors and students. "Sculpture by Bruce Beasley: A 45-Year Retrospective." Approximately 75 sculptures by Beasley. Through July 31. "Plant Portraits: The California Legacy of A.R. Valentien." Eighty watercolor/gouache paintings by Valentien. Through Dec 4. "El Splinter Esplendido." An exhibit focusing on baseball player Ted Williams and his Latino lineage. Through Feb 26.

Phoebe A. Hearst Museum of Anthropology 103 Krueber Hall, Room 3712, UC Berkeley, Berk; (510) 643-1193. Wed-Sat, 10am-4:30pm; Sun, noon-4pm. \$4, \$3 seniors. \$1 students, free for 12 and under. "Tesoros Escondidos: Hidden Treasures from the Mexican Collections." More than 200 artifacts. Through June 26.

Continued on page 76

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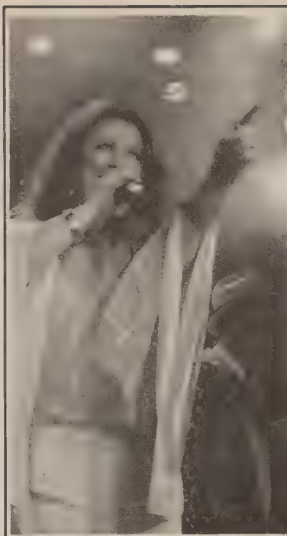
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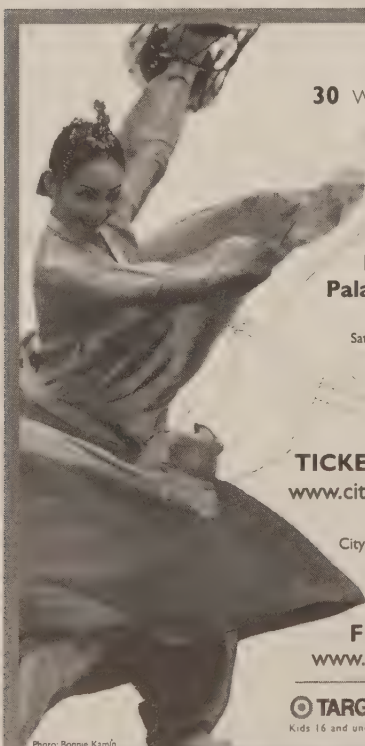
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artlistings

Museums

From page 75

UC Berkeley Art Museum 2626 Bancroft Way, Berk; (510) 642-0808. Wed, Fri-Sun, 11am-5pm; Thurs, 11am-7pm. \$4-8 (free first Thurs). "Irreconcilable: The 35th Annual University of California, Berkeley, Master of Fine Arts Graduate Exhibition." New works by MFA graduates. Through Sun/19. "Matrix 216: Slater Bradley The Year of the Doppelgänger." A video installation by Bradley. Through June 26. "Blind at the Museum." An exhibition exploring blindness and the visual arts. Through July 24. "Narrative Moral Models in Chinese and Japanese Painting." An exhibition demonstrating the influence of Confucian thought on Chinese and Japanese painting. Through July 24.

galleries

Opening

Blue Gallery 731 Polk; 606-7170. "Here and Now," works by five local artists (reception Sat/18, 5:30-9pm). June 18-July 31.
Canvas Gallery 1200 Ninth Ave; 504-0060. Sun-Thurs, 8am-midnight; Fri-Sat, 8am-2am. "Urban Bird II," original bird imagery by various artists (reception Fri/17, 7pm-2am). June 17-July 14.
Don Soker Contemporary Art 49 Geary; 291-0966. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Horizon," works by Judith E. Maloney. Through July 30.
Dragonfly Ink Custom Tattoo 3409 23rd St; 550-1445. Wed-Sat, noon-7pm; Sun, 1-6pm. "Mother-Themed Art Show," works by queer visual artists addressing the theme of "mother" (reception Fri/17, 6-9pm). June 17-July 17.
871 Fine Arts 49 Geary, Ste 235; 543-5155. Tues-Sat, 10:30am-5:30pm. "Assemblage in California in the 1960s," works by various artists. June 16-Aug 31.
Ellard Hall Most Holy Redeemer Catholic Church, 100 Diamond; (650) 994-6405. Sun, 11am-1pm, and by appt. "AIDS in Africa: A Journey Through Photographs," photographs by Karen

Ande; in conjunction with Pride 2005 (reception Sun/19, 1-3pm). June 19-July 17. See 8 Days a Week, page 52.
Eureka Valley/Harvey Milk Branch Library 3555 16th St; 355-5616. Mon, noon-6pm; Tues, 10am-9pm; Wed, noon-9pm; Thurs, 10am-6pm; Fri-Sat, 1-6pm. "Out at the Library," an exhibition on display at three galleries celebrating the James C. Hormel Gay and Lesbian Center; also on display at the Jewett Gallery and the James C. Hormel Gay and Lesbian Center. June 18-Oct 16.
Heather Marx Gallery 77 Geary, second fl; 627-9111. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. "Love, Life, and What We Wore," works by Jennifer Faist (reception Thurs/16, 5:30-7:30pm). June 16-July 16.
Hosfelt Gallery 430 Clementina; 495-5454. Tues-Sat, 11am-5:30pm. Paintings by Catherine McCarthy (reception Sat/18, 3-5pm). June 18-Aug 13.
Intersection for the Arts 446 Valencia; 626-2787. Wed-Sat, noon-5pm; Tues, by appt. "Blueprints," Intersection's 40th anniversary exhibition (reception Sat/18, noon-5pm). June 18-July 30.
James C. Hormel Gay and Lesbian Center San Francisco Public Library, 100 Larkin, third fl; 557-4400. Mon, 10am-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm; Sat, 10am-6pm; Sun, noon-5pm. "Out at the Library," an exhibition on display at three galleries celebrating the James C. Hormel Gay and Lesbian Center; also on display at the Jewett Gallery and the Eureka Valley/Harvey Milk Memorial Branch Library. June 18-Oct 16.
Jewett Gallery San Francisco Main Library, 100 Larkin, lower level; 557-4277. Sun, noon-5pm; Mon and Sat, 10-6pm; Tues-Thurs, 9am-8pm; Fri, noon-6pm. "Out at the Library," an exhibition on display at three galleries celebrating the James C. Hormel Gay and Lesbian Center; also on display at the James C. Hormel Gay and Lesbian Center and the Eureka Valley/Harvey Milk Memorial Branch Library. June 18-Oct 16.
The Lab 2948 16th St; 864-8855. Fri-Sat, 1-6pm. "The Zebra Show," works by Carolyn Ryder Cooley, Lena Wolff, Kasia Luckel, and Corner Tour (reception Fri/17, 6-8pm). Fri/17-Sat/18.
Linn Gallery 292 Townsend; 977-1300. Wed-Sat, 11am-5:30pm; Sun, 9am-3pm. "Selections 2005," works by emerging artists from San Francisco and Paris; in conjunction with the

San Francisco International Arts Festival. Through July 9. "Lines and Curves," a multimedia group exhibition on the theme of a line (reception June 23, 6-8pm). June 18-July 30.
Rena Branstetter Gallery 77 Geary; 982-3292. Tues-Fri, 10:30am-5:30pm; Sat, 11am-5pm. Three solo photography shows by Uta Barth, Philip Kwame Apagya, and Erik Johnson (reception Thurs/16, 5:30-7:30pm). June 16-July 23.
Ruby's Clay Studio and Gallery 552A Noe; 558-9819. Daily, 10am-7pm. "Ruby's Celebrates Pride 2005," works by 10 ceramic artists in celebration of Pride 2005. June 15-July 5.
SOMA Artists Studio 689 Bryant; 381-9180. Fri, 5-8pm; Sat, 1-5pm. "In Suspension," works by 15 SOMA artists. Fri/17-Sat/18.
Studio Gallery 1718A Polk; 931-3130. Wed-Fri, 11am-8pm; Sat-Sun, 11am-6pm. "City Streets," works by 11 Bay Area artists (reception Sat/18, 4-8pm). Through July 17.
Walter and McBean Galleries San Francisco Art Institute, 800 Chestnut; 749-4563. Tues-Sat, 11am-6pm. Works by Scott Williams and Chris Ballantyne (reception Fri/17, 5:30-8:30pm). June 18-July 30.

Bay Area

Latham Square Office Building 1611 Telegraph, Oakl; (510) 238-3843. Mon-Fri, 9am-5pm. Works by Lea Feinstein (reception Thurs/16, 6-8pm). June 16-Sept 16.
Noodle Factory 1255 26th St, Oakl; (510) 625-9940. "Urban Funk Rebellion," an all-young graffiti exhibit. Thurs/16, 8pm-2am.
Richmond Art Center 2540 Barrett, Richmond; (510) 620-6772. www.richmondartcenter.org. Tues-Sun, noon-5pm. "Ballyhoo," works by four artists inspired by Samuel Beckett's *Molloy* (See 8 Days a Week, page 52). "Chickadee," an installation by Jenifer K. Wofford. "Aggregate Entities," sculptural installations and drawings by Ben Diller. "Awakening the Artist Within," pieces by artists working with the Expressive Arts Component of the West County Day Treatment Center in Richmond (reception June 26, 1-4pm). June 21-Aug 14.

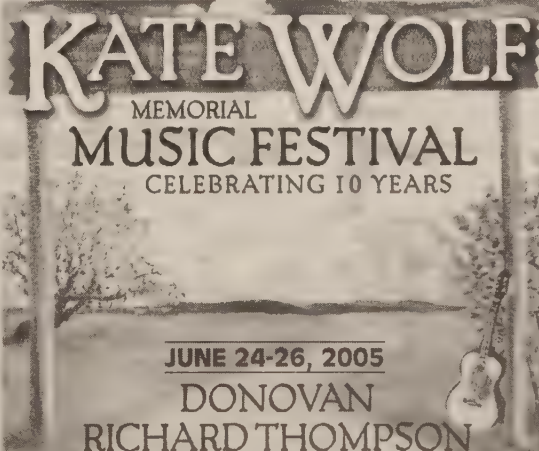
Ongoing

Amperass International Arts 1001 Tennessee; 285-0170. Thurs-Fri, 11am-5pm, and by appt. "Migration," works on paper by Dharma Strasser MacColl; "(Art) in Everyday Life," multimedia works by Maiko Sugano. Through Fri/17.
California College of the Arts 1111 Eighth St; 551-9251. Daily, 8am-8pm. A exhibit featuring works by Octavia Boulevard Housing Architectural Design Competition entrants. Through Mon/20.
Eurasian Interiors 1861 Union; 812-0015. Daily, 11am-6pm. "China's Vanishing Heritage," embroidered textiles from southwestern China. Through June 26.
Femina Potens Gallery 465 South Van Ness; 217-9340. www.feminapotens.com. Mon-Wed, Fri, 1-5pm. Works by Katie Gilmartin and Emma Ramstad. Through June 27.
Friday the Thirteenth West 331 Potrero; 863-2285. Thurs-Sat, 1-5pm. Paintings, assemblages, and functional art by Gregory Conover. Through June 25.
Galeria de la Raza 2857 24th St; 826-8009. Wed-Sat, noon-6pm. "Youth Rocks Lab II," a youth multimedia project. Through July 2. "Hijas de Coyolxauhqui," a mixed-media group show featuring works by queer Latina artists. Through July 29.
Gallery Paule Anglim 14 Geary; 433-2710. Tues-Fri, 10am-5:30pm; Sat, 10am-5pm. "Wiegand," works by Bull Miletic; new paintings by John Zurier. Through July 2.
George Krevsky Gallery 77 Geary; 397-9748. Tues-Thurs, 11am-5:30pm. Works by eight contemporary artists. Through July 9.
Ghost House 1947 Mission; 255-3094. Thurs-Sun, noon-7pm. Paintings by Robert Bilensky. Through June 26.
Haines 49 Geary, fifth fl; 397-8114. Tues-Fri, 10:30am-5:30pm; Sat, 10:30am-5pm. "Terminal Mirage," works by David Maisel. Through July 16.
Hotel Biron Gallery 45 Rose; 703-0403. Daily, 5pm-2am. Recent works by Carl Auge. Through June 30.
Jack Hanley Gallery 395 Valencia; 522-1623. Tues-Sat, 11am-6pm. "International Parks," works by Leslie Shows. Through July 9. 398 Valencia; 552-1623. Tues-Sat, 11am-6pm. Works by Katy Dove, Kevin Hutchinson, and Duncan Marquiss. Through July 9.
Mezzanine Gallery 342 Grant; 673-3080. Call for hours. "surREALITY," a group show. Through Mon/20.
Mission 17 2111 Mission; 336-2349. Tues, 3-6pm; Sat, 2-5pm, and by appt. "Places, Sounds,

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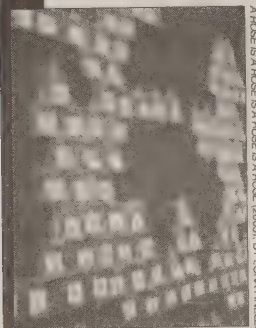
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'A Rose Is a Rose Is a Rose'

Through July 14, Stray Fish

Lora Finelli's installation at Stray Fish, the Japanese restaurant where she works, was inspired by a lone rose she found growing in the backyard behind her apartment. She began to practice drawing the layers of petals, and resolved to draw enough little roses on paper squares to fill 10,000 plastic baggies, and to combine them in a big drawing on whatever walls she could find. Her piece at Stray Fish presents an initial installment in this process and includes drawings of the rose in red and black, baggies filled with soil from her backyard, faint sprinklings of glitter, and several larger oil paintings. Perhaps informed by her work environment, Finelli's drawings exhibit a delicate, calligraphic style reminiscent of classical Asian art. They are quick, graceful studies, drawn in one or two strokes. Inserted into the tiny plastic baggies, which are typically used for carrying illicit drugs, the roses have been taped to the wall in geometrical patterns that line the restaurant and weave in and out of her paintings. The stacked rows of bags recall the terraces of a

stepped garden — they also recall the rows of windows, buildings, and streets that make up the city. The installation seems to ask: Can anything natural survive in the city? Can beauty persevere in the modern world? What about love? Is it true, as Romeo claims, that "that which we call a rose by any other name would smell as sweet?" Finelli explores these questions by juxtaposing natural and artificial elements and playing with the contradictions in representation. She has planted drawings in dirt, which will never blossom into flowers but nevertheless make up something like a garden. She finds beauty in her everyday surroundings but does not lapse into idealism and deny the realities of modern life. Her roses are packed in dime bags and, as the results of a compulsive repetition, may amount to no more than quick fixes. Like a Gertrude Stein poem, Finelli's repetitive insistence, "a rose is a rose," questions the very possibility of mere repetition. It becomes "a rose is a rose?" expressing a longing and a fear that something irretrievable may have been lost. Mon.—Thurs., 5:30–10:30 p.m.; Fri.—Sat., 5:30–11 p.m., 3299 Mission, SF. (415) 920-9430. (Clark Buckner)



Words," a sound project by Sirpa Jokinen (closing reception Sat/18, 2–5pm). Through Sat/18. **Modernism 685 Market**; 541-0461. Tues-Sat, 10am–5:30pm. New works by Robert Sivers; "Paintings and Drawings from the Broken Promised Land," works by Tony Hernandez. Through Sat/18. **National Product 1845 Market**; 255-1920. Fri-Sat, 11am–7pm; Sun, noon–5pm. "Dust Bunnies," new paintings by Brian Behnke. Through July 16. **ODC Theater Gallery 3153 17th St**; 626-6745. Wed-Sat, 2–5pm. "Fresh Meat in the Gallery," a National Queer Arts Festival exhibition. Through July 5. **Otsu 3253 16th St**; 255-7900. Wed-Fri, noon–7pm; Sat, 11am–8pm; Sun, 11am–5pm. "Animal Sleep Stories," silkscreen prints and lithographs by Daria Tessler. Ongoing. **Place Pigalle 520 Hayes**; 552-2671. Sun-Wed, 4pm-midnight; Thurs-Sat, 4pm–2am. "Threshold," paintings by Kelly Page. Through Tues/21. **Playspace Gallery California College of the Arts**, 1111 Eighth St, second fl; 551-9213, www.cca.edu. Tues-Sat, noon–6pm. "The Wall Text Show," a show focusing on gallery wall text; "The Post-card Show," works by 12 artists; curated by Boyd Richard. Through Sat/18. **Presidio Officer's Club Exhibition Hall 50 Moraga**; 561-5500, www.presidio.gov. Wed-Sun, 11am–5pm. "From Above," aerial photographs by Robert Cameron. Through June 26. **Rayko Photo Center 428 Third St**; 495-3773. www.raykophoto.com. Photographs by Lori Nix (reception Fri/17, 6–9pm). Through July 24. **SF CameraWork 1246 Folsom**; 863-1001. Tues-Sat, noon–5pm. "CS: Landscape Initiatives," work by San Jose new media collective CS Corporation. Through June 25. **SF LGBT Community Center 1800 Market**; 554-1297. Call for hours. "Second Annual Fresh Meat in the Gallery," works by transgender, intersex,

and genderqueer artists (reception Thurs/16, call for times). Through July 30. "War on Labels," works by Tina Butcher, Heather Catalinich, and Lauren Anderson. Through Aug 13. **San Francisco Museum of Modern Art Artists Gallery for Mason, Bldg A, Marina at Laguna**; 441-4777. Tues-Sat, 11:30am–5:30pm. Works by Jonathan Higgins, Jamie Brunson, and Cynthia Ona Innis. Through June 24. **Soularch Gallery 4033A Judah**; 759-4100. Sat, noon–5pm, and by appt. "Singularities," photographs by Frank Revi. Through June 25. **Southern Exposure 401 Alabama**; 863-2141. Tues-Sat, 11am–5pm. "Social Construction," works that are entirely or partially created by other organisms; curated by Scott Snibbe and Abner Nolan. Through Sat/18. "Cross Cuts," a collection of contemporary video from San Francisco, south Florida, Tijuana, Chicago, and the United Kingdom. Through Sat/18. **Stormy Leather 1158 Howard**; 626-1672, www.stormyleather.com. Mon-Fri, noon–7pm. "Photography in the Eye of the Storm," works by Geoffrey Transu. Through July 1. **Stray Fish 3299 Mission**; 920-9430. Mon-Thurs, 5:30–10:30pm; Fri-Sat, 5:30–11pm. "A Rose is a Rose is a Rose," an installation by Lora Finelli. Through July 14. See Critic's Choice. **Triptych 1155 Folsom**; www.triptychsf.com. Call for hours. Works by Hugh D'Andrade and Mati McDonough. Through July 15. **Variety Preview Room 582 Market**; 781-3894. Oil paintings by Anthony Holdsworth. Through June 24. **Bay Area Alameda Art Center 1701 Webster, Alameda**; (510) 748-7888. Tues-Sat, 11am–6pm; Sun, noon–5pm. "SomeBody," a juried exhibit of two- and three-dimensional figurative art. Through June 23. **Boontling Gallery 4224 Telegraph, Oakl**; www.aleagueindustries.com. Sat-Sun, noon–5pm.

"Bucky Walter," works by Ben Belknap, Luke Dorman, James Kirkpatrick, Seth Mulvey, Darsi Obekata, Mary Scott, and Brandon White. Through July 3. **Cecile Mouchnek 1809D Fourth St, Berk**; (510) 549-1018. Wed-Sun, noon–5pm. "Sojourns," works by Michael Shemchuk and Emily Payne. Through June 26. **Fourth Street Studio 1717D Fourth St, Berk**; (510) 527-0600. Daily, 10am–6pm. "New Work," works by Yasuko Kaya, Chung Ae Kim, and Mitsuyo Moore. Through Fri/17. **John F. Kennedy University Arts and Consciousness Gallery Berkeley Business Center, 2956 San Pablo, Berk**; (510) 649-0499. Mon-Fri, 11am–5pm. "Graduation Exhibition 2005," works by MA in Transformative Arts and MFA candidates (reception Fri/17, 7–9pm). Through June 23. **Joyce Gordon Gallery 406 14th St, Oakl**; (510) 465-8928. Wed-Sat, 11am–6pm. "Days, Paint, Years," recent paintings by Amanda Williams. Through July 18. **LoBot Gallery 1800 Campbell, Oakl**; (510) 798-6566, www.lobotgallery.com. "The Mutha Punt Show," works by Becky Alprin, Miriam Evers, Helene Poulshock, Nathaniel Russell, Emma Spertus, and Ann Tartsinis. Through Thurs/16. **Mama Buzz Gallery 2316 Telegraph, Oakl**; (510) 465-4073. Mon-Thurs, 7am–9pm; Fri, 7am–10pm; Sat, 8am–10pm; Sun, 8am–9pm. "Broad," a print installation by Stephen Funk. Through June 24. **Olive Hyde 123 Washington, Fremont**; (510) 791-4357. Wed-Sun, noon–5pm. "Vaguely Familiar," various works. Through June 25. **33 Grand 33 Grand, Oakl**; www.33grand.com. Sat-Sun, noon–5pm. "Pieces and Parts," recent paintings by David Urban and Marc Apalaza. Through June 26. **21 Grand 416 25th St, Oakl**; (510) 444-7263. Thurs, 4–8pm; Fri, 4–6pm; Sat-Sun, 1–6pm. "Games We Play," sculptures by Shaleen Valenzuela and Andrew Pharesat. Through July 3.

stage

Stage listings are compiled by Laurie Koh and Cheryl Eddy. Performance times may change; call the venues to confirm. Reviews are Robert Avila, Rita Feliciano, Deborah Giattina, Anna Mantzaris, and Lara Shalon. See 8 Days a Week for information on how to submit items to the listings.

theater

Opening

The Golden Hammer: Wounds, Booze, and Forgotten Misconduct Marsh, 1062 Valencia; 1-800-838-3006, www.themash.org. \$15–22. **Preview Sat/18, 8pm**; Sun/19, 7pm. **Opens June 25, 8pm**; Thurs-Sat, 8pm; Sun, 7pm. Through July 31. Mark McGoldrick performs his new solo show, inspired by his troubled youth and years as a public defender. **Watch Me Shine Michael's Octavia Lounge, 1772 Market**; 1-800-595-411X, www.watchmeshinetheatrical.com. \$20 (plus \$10 food or drink minimum per person). **Opens Wed/15, 8pm**; Thurs/Fri/16–Sat/18 and June 22–23, 8pm; June 24–25, 7 and 9pm. Through June 25. This original musical revue by Adam Sadel and Richard Link presents "a musical history of the gay and lesbian experience."

Bay Area

Dolly West's Kitchen Mountain View Center for the Performing Arts, 500 Castro, Mtn View; (650) 903-6000, www.theatreworks.org. \$20–52. **Previews Wed/15–Fri/17, 8pm**. **Opens Sat/18, 8pm**; Thurs-Tues, 7:30pm; Wed-Sat, 8pm (also Sat, 2pm); Sun, 2 and 7pm. Through July 10. TheatreWorks performs Frank McGuinness's comic drama about an Irish family during World War II. **The Pawn Ashby Stage, 1901 Ashby, Berk**; (510) 841-6500, www.shotgunplayers.org. \$10. **Opens Tues/21, 8pm**. **Runs Tues-Wed, 8pm**. Through July 6. Shotgun Theatre Lab performs a mimed play created by Kinetic Theatre artistic director Stephanie Abrams. **The Thousandth Night Aurora Theatre, 2081 Ad-dison, Berk**; (510) 843-4822, www.auroratheatre.org. \$28–45. **Previews Fri/17–Sat/18 and June 22, 8pm**; Sun/19, 2pm. **Opens June 23, 8pm**. **Runs Wed-Sat, 8pm**; Sun, 2 and 7pm. Through July 24. Aurora Theatre Company presents Carol Wolf's

solo play, set in 1943 at the French-German border, about a concentration camp-bound entertainer who tells stories to gain his freedom.

Ongoing

Art SF Playhouse, 536 Sutter; 677-9596, www.ticketnet.com. \$30–50. **Wed-Sat, 8pm** (also Sat, 3pm). Through July 30. SF Playhouse presents Yasmina Reza's comedy about a trio of friends and the painting that comes between them. **Beyond Therapy Shelton Theater, 533 Sutter**; 433-1226, www.jeanshelter.com. \$20–25. **Thurs-Sat, 8pm**. Open-ended. The Shelton Theater presents Christopher Durang's comedy about therapists and their patients. **A Body of Water Ocean Beach parking lot, 1000 Great Highway**; 332-9454, www.antenna-theater.org. \$18. **Thurs/16–Sun/19**, start times from 6–8:30pm. Antenna Theater's newest experimental piece is modestly staged at San Francisco's Ocean Beach, on the rim of what has to be the biggest backdrop ever. Created and scripted by artistic director Chris Hardman, this intriguingly unique theater experience uses Antenna's distinctive "Walkmanology" to wrap each tour in an ambient audio narrative (a collage of voices, sounds, and music suggesting an ecologically themed midlife crisis driving one man from the heart of the rat race to the very edge of the continent and everything else). Approaching the shore, one passes through a garden of Hardman's wooden sculptures (Miro-esque shapes generally evocative of marine life), but unlike other Antenna installations, there's no specific path laid out for the audience; rather each person takes the tour of the beach he or she wishes. Mingling with the daily life teeming there, much of the soundscape and narrative (which on the opening weekend was admittedly still in the process of evolving) can soon become a dissonant, even unnecessary distraction from the evocative surroundings, but this is still a memorable afternoon at the beach made both natural and strange by the focus we bring to it as a disparate and wandering "audience." (Avila) **Crash Course: Cooking, Juggling, and Getting Hurt Climate Theater, 285 Ninth St**; 871-9699, www.crashcourseshow.com. \$15. **Thurs-Sat, 8pm**. Through June 25. Juggler Scott Nery hosts a comedy cooking show, with weekly themes, recipes, and guests.

Dostoevsky's The Grand Inquisitor Thick House, 1695 18th St; 401-8081, www.thickdescription.org. \$9–25. **Thurs/16–Sat/18, 8pm**; Sun/19, 5pm. Also: Berkeley City Club, 2315 Durant, Berk; (510) 558-1381, www.centralworks.org. **Previews July 7, 8pm**. **Opens July 8, 8pm**. **Some schedule and price. Through July 31**. Central Works presents Gary Graves's adaptation of the story-within-a-story from the Brothers Karamazov. The play is set during the height of the Spanish Inquisition in the chamber of the Grand Inquisitor, the most powerful man in Spain whose executioner would "put the question" to the king if the Inquisition demanded it. Graves stars as the Inquisitor, delivering a com-

plex portrayal of a sinister and world-weary man on the brink of insanity. David Skillman stars opposite him, transitioning easily through four different characters in the series of dialogues that make up this intimate and haunting production. Suffering from delusions and nightmares, the Inquisitor never leaves his chamber and relies upon his servant for details of the executions taking place outside. When he learns of a stranger who purportedly performs miracles and is heralded by the populace as "Him," the question becomes: Could the Inquisition withstand the return of the Messiah? In a gripping final scene, the Grand Inquisitor interrogates Him. Skillman performs the stranger in silent dignity, leaving Graves, as the Inquisitor, to circle his own doubt and pronounce his own stunning conclusions regarding the existence of God and the role of the church. (Shalon) **The Goat or, Who Is Sylvia? Geary Theater, 415 Geary**; 749-2228, www.act-sf.org. \$11–68. **Opens Wed/15, 8pm**. **Runs Thurs/16–Sat/18**, June 22–25 and Sat, July 1–2 and 5–8, 8pm (also Sat/18, June 22, 25, 29, July 2 and 9, 2pm); Sun/19, Thurs/21, and July 10, 7pm (also Sun/19 and July 10, 2pm). **Thurs/16 and July 3, 2pm**. Through July 10. American Conservatory Theater performs the Bay Area premiere of Edward Albee's 2002 Tony Award-winning drama. **Here Lies Jenny Post Street Theatre, 450 Post**; 771-6900, www.ticketmaster.com. \$35–55. **Extended run: Tues-Fri, 8pm**; Sat, 3 and 8pm; Sun, 3pm. Through June 26. Conceived and directed by Roger Rees, Bebe Neuwirth's hour-long set of Kurt Weill songs comes wrapped in a thin but moody presence: a wayward woman named Jenny sinks into a sunken dockside dive, her worldly possessions cradled like an infant in her arms, in search of a few moments' peace. There — without benefit of dialogue but rather through Leslie Stefelman's alluring musical arrangements and portions of Ann Reinking's sultry, sassy choreography — she interacts with the establishment's gruff and indifferent bartender (Martin Vidnovic) and two alternately dangerous and docile young brutes (Dennis Stowe and Angelo Fraboni). Less a plot than the atmospheric suggestion of one, the vague story

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FRESH MEAT 2005

June 16th - 17th, 8pm; June 18th, 7:30pm & 9:30pm
@ ODC Theater

Fresh Meat returns with the finest transgender and queer performers - homo hip hop, trapeze, tranny glam rock, genderqueer modern dance, the world's first transgender barbershop quartet and more.

tix: \$15 ODC, box office: 415-863-9834, www.ticketweb.com
info & nightly lineup: www.freshmeatproductions.org or
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SIZZLE! @ Femina Potens

June 17th, 8:00pm

A monthly night of erotica: film screenings, burlesque, drag performances, spoken word, music and hip hop featuring spoken word by Cindy Emch & Jenn Collins and music from Blair Hansen. Sizzle also screens Please Don't Stop! from Sex Positive Productions.

tix: \$5 at the door

TRANSLATIONS! Asian American Dance Performances

June 17th & 18th @ Jon Sims Center, 8pm

Queer and Asian? How does that translate?

Performers Jennifer Chien, Sue Li Jue of Facing East Dance & Music, Dohee Lee, Nitya Venkateswaran, and special East Coast guest company danahbella DanceWorks explore the intersection of race, sexuality, and gender. **tix: \$10**, **NOTA**

info: www.jonsimsctr.org, 415/554-0402 or
www.unboundspirit.org

JUANA - Opera staged reading

June 19th @ SomArts, 2pm

Carla Lucero's Sor Juana Project presents a staged reading of new excerpts from the libretto of Juana, the opera in development by Ms. Lucero and Alicia Gaspar de Alba. **tix: \$5 - \$15**

ITALIAN. QUEER. DANGEROUS.

June 19th, 6pm; June 20th & 21st, 7:30pm @ SomArts

The critically acclaimed one-man show exploring the life of San Francisco activist Tommi Avicoli Mecca, from his childhood in South Philly's Little Italy to his often outrageous exploits as a gay liberationist in the 70's and 80's. **tix: \$5 - \$15**, **NOTA**

THE FINAL TWO TRASH TALKIN' TUESDAYS

@ The Center - 7:30pm

Love is a Battlefield - June 21st

Join some of San Francisco's fiercest poets as they shout, share and serenade you with their journeys into the intimate battlefield of love and war. Curated & hosted by Cindy M. Emch. **tix: \$5 - \$15**

(g)literati - June 28th

NYC-based Mike Albo will read from his latest novel, The Underminer. Juanita MORE! and her sultry MOREBoys will perform, after which the MOREBoys will read selections from Miss MORE!'s dirtiest tales.

tix: \$8 - \$15

complete Festival schedule and ticketing information:

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ASIAN



TIBET

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June 12 ~ September 11
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200 Larkin St. San Francisco
415 581-3500 www.asianart.org

Tibet Treasures from the Roof of the World is a collaboration between the Asian Art Museum and the Tibetan Cultural Center. The exhibition is a joint effort of the Asian Art Museum and the Tibetan Cultural Center. The exhibition is a joint effort of the Asian Art Museum and the Tibetan Cultural Center. The exhibition is a joint effort of the Asian Art Museum and the Tibetan Cultural Center.

stagelistsings

Theater

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line points to a woman recovering her strength and will to live in the midst of what could only be considered a low point. It's not a bad setting at all for the material — ranging from the well-to-the lesser-known, with lyrics by the likes of Bertolt Brecht, Ira Gershwin, and Ogden Nash — including the seedy spirit of "Pimp's Ballad" from *Threepenny Opera* (a duet with Vidnovic), and the crystalline sadness of the antiwar "Ballad of the Soldier's Wife." Accomplished dancer-singer-actor Neuwirth (*Chicago*'s Velma on Broadway; Lith on TV's *Cheers*) meanwhile brings poise and a tastefully subdued showmanship to this subterranean ratskeller. (Avila)

'Hothouse '05' Magic Theatre, Bldg D, Fort Mason Center, Marina at Laguna; 441-8822, www.magictheatre.org. \$20-50 (festival pass, \$72). Rules of Charity: *Thurs/16-Sat/18, 8pm*. The Black Eye: *Wed/15, 8pm; Sun/19, 2:30pm*. 3F 4F: *Wed/15-Sat/18, 8:30pm; Sun/19, 8pm*. Rules of Charity: "Lady, you know no rules of charity, which renders good for bad, blessings for curses." An ironic rebuke coming from the Duke of Gloucester (a.k.a. Richard III). But power makes sport of contradiction in matters of social and personal obligation, as playwright John Belluso suggests in *The Rules of Charity*, when a daughter (Arwen Anderson) looms over her helpless father (Warren David Keith) to announce, "Cruelty is a form of goodness. I've decided this to be true." Whether Belluso had Richard III in mind when he titled his socially conscious domestic drama (Hobbes's *Leviathan* is overtly central, and Nietzsche may not be far away), it's notable that Shakespeare's villain bore a physical deformity as the mark of a spiritual one in that play, while Belluso (himself a wheelchair user since age 13) gives us a world of emotionally disabled, only the broadest spirit among them happening to be chair-bound with cerebral palsy. Part of Magic Theatre's second annual Hothouse festival (three world premieres in rotating repertory), artistic director Chris Smith helms a strong cast in a smart production of this uneven but inspired play, which bogs down in mechanical and melodramatic moments (at odds with its Brechtian self-consciousness) but elsewhere soars with lively ideas and bold humor. The Black Eye: In an uncertain limbo strewn with loose pages, through which the wind blows but the row of illuminated clocks at the back seem fixed to a series of final moments, three Middle Eastern women from various times and places try to gain passage through a doorway to the martyrs' room guarded by a fourth, Aiesha (Nora El Samahy), who claims to be the only woman to have entered and returned to tell about it. Each has a reason for wanting to enter, and Aiesha demands their stories in turn: Delilah (Sofia Ahmad) — yes, that Delilah — Tamam (Bridgette Loriaux), and a third known only as the Architect (Atosa Babooff) all present the dilemma of independence and desire in a world circumscribed by colonial power and patriarchal control. Palestinian American playwright Betty Shabazz's politically salient feminist dream play, a bit statically staged by director Jessica Heidt, has passing poetry, humor, and imaginative wordplay at the service of its theme, but it never quite coheres into a dramatically compelling whole. (Avila) 3F 4F: The word *love* covers a lot of ground. That's probably why its personification wears roller skates in Victor Lodato's 3F, 4F (at the Magic Theatre). The setting: a bi-level stage depicting two identical apartments furnished in drastically different styles. Below, an old married English couple, Alfred (Edward Sarafian) and Myrna (Wanda McCaddon), live in modest but well-preserved comfort and taste, while above them two flaky twentysomething males, Murph (Daniel Talbot) and Kurt (Ian Scott McGregor), wallow in the motley, untidy functionalism of Murph's dorm room-style decor. But if the parallel floor plans hint at underlying equivalencies between two superficially irreconcilable sets of neighbors, Lodato soon complicates any hope of so pat a structure either to his story or to his characters. Particularly after a buxom, roller-skating love goddess and self-help-seminar guru named Khula (Cassie Beck) inspires changes in both households, we come to recognize other even more drastic gulfs between and within all four love-starved urbanites. Lodato's intriguing exploration of love and desire holds the good and bad, the noble and ignoble, in suspension throughout, while seeing his flawed if finally sympathetic characters as part of an urban landscape at once alienatingly unfettered and violently repressive. (Avila)

Hush Up, Sweet Charlotte Lorraine Hansberry Theatre, 620 Sutter; 474-8800, www.ticketweb.com. \$27-32. *Wed-Sat, 8pm; Sun, 2pm*. Through Aug 31. Make it So Productions presents Matthew Marin and Varla Jean Merman in this parody of *Hush... Hush, Sweet Charlotte*.

I Look Like an Egg, But I Identify as a Cookie Hotel Rex, 562 Sutter; 1-800-838-3006. \$10-65. *Sun-Mon, 8pm*. Through June 27. Heather Gold performs her long-running "interactive baking comedy."

Macbeth Exit on Taylor, 277 Taylor; 419-3584, www.cuttingball.com. \$20-25. Extended run starting June 24. *Fri-Sat, 8pm*. Through July 16. The Cutting Ball Theater presents artistic director Rob Melrose's physically compact, visually striking production of Shakespeare's tragedy, featuring a hardworking cast of six covering, oh, a few dozen parts in all. Michael Locher's set design — a simple monochrome dream featuring five white doors and five bare white bulbs, permeated (in Cliff Caruthers's soundscape) by what might be the muffled rage of a distant battle — casts a suitably spooky spell for a play that's half

ghost story and half waking nightmare. Melrose's staging and Raquel Barreto's costumes (mixing period and contemporary accents) heighten this dreamlike timelessness, while Garth Petal's shy, modern take on the tragic Scot suggests the blood-soaked warrior wouldn't be out of place in a corporate boardroom. And while the intimacy defining their regal compact is not entirely persuasive, the cold intelligence and power lost of Lady Macbeth (Paige Rogers) definitely mark her as the CEO of that marriage. The ensemble cast (which includes Keith G. Davis, Andrew Harkins, Daniel Krueger, and Jack Sale) is probably spread a little too thin in general, since performances are uneven, but despite ups and downs the production climbs to a potent crescendo. (Avila)

The Mumbo Kings Golden Gate Theatre, One Taylor; 512-7770 www.bestofbroadway-sf.com. \$25-85. *Wed/15-Sat/18, 8pm* (also *Wed/15 and Sat/18, 2pm*); *Sun/19, 2pm*. The musical based on the film (and the novel) about a pair of band-leading brothers makes its pre-Broadway debut.

► **Medea: The Musical** Theatre Rhinoceros, 2526 16th St; 861-5079, www.thehermo.org. \$15-28.

Wed/15-Sat/18, 8pm; Sun/19, 3 and 7pm. John Fisher's shrewd and very amusing *Medea: The Musical* (now bounding across Theatre Rhinoceros's main stage) shows that even amid the nonstop fun of the play's camp humor, expert staging, and deft comedic acting, sexual politics have a serious place. The revival of artistic director Fisher's award-winning 1994 musical comedy — about a querulous and incestuous theater company rehearsing a musical version of Euripides' drama — not only updates Greek tragedy for the tragically hip 21st century, it ups the ante for agenda-conscious gay theater by turning love into a political weapon. Putwiese, the situation is simple: The openly gay leading man playing Jason (Nathan Baynard) finds himself failing for his charmingly jagged female costar (Sarah Mitchell), whose romantic advances may or may not be motivated by her desire to rescue Medea from the gay politics of the director (played by real-life writer-director Fisher). The overlapping polarities in the play — within the musical-within-the-play get increasingly complex (and hilarious). Along the way we're made to wonder about the mix of opportunism and selflessness in this thing called love, but also about what, if anything, a more unsettled concept of sexuality does to our politics in the first place. (Avila)

Menopause the Musical Theatre 39 at Pier 39, Two Beach St; 433-3939, www.menopausemusical.com. \$46-50. *Tues-Sat, 8pm* (also *Wed, 2pm and Sat, 4pm*); *Sun, 2pm*. Open-ended. Jeanie Linder's musical comedy celebrates women who are facing "the change."

Misérables Curran Theatre, 445 Geary; 512-7770, www.ticketmaster.com. \$30-90. *Tues-Sat, 8pm* (also *Wed and Sat, 2pm*); *Sun, 2pm*. Through July 24. The popular and long-running musical based on Victor Hugo's novel returns to San Francisco.

► **Not a Genuine Black Man** Marsh, 1062 Valencia; 826-5750. \$15-22. Extended run: *Thurs-Fri, 8:30pm; Sat, 5pm*. Through June 25. What, the unapologetically middle-class Brian Copeland asks, is the real meaning behind the phrase "a genuine black man"? By way of an answer, the stand-up comic and KGO radio host offers up a simultaneously funny and disarmingly frank

story about growing up African American in the racist suburb that was San Leandro in the early 1970s. Letting his narrative bounce back and forth between his boyhood memories and a period of depression that overtook him as a parent in 1999 — and interlarding the autobiography with verbatim utterances from both sides of the fight his family joined to desegregate the city — Copeland brings admirable chops as a comedian to bear on some difficult and disturbing, if ultimately hopeful, material. (Avila)

The Passion of Sister Marthe Phoenix Theatre, 414 Mason; 254-1838. Call for price. *Thurs/16-Sat/18, 8pm*. DivinalInterventa performs Rev. Carolino's drama about the love affair between a nun and an auto mechanic, as told through the eyes of their daughter.

Sleep Till Noon Randall Museum Theater, 199 Museum Way; 337-4713, www.sfft.org. Free. *Thurs/16-Sat/18, 7:30pm; Sun/19, 3pm*. San Francisco Free Civic Theatre performs an adaptation of Max Schulman's comic novel, a satire of post-World War II suburban affluence.

Some Life Exit Theatre, 156 Eddy; 673-3847, www.theexit.org. \$12-20. *Fri-Sat, 8pm*. Through June 25. A hit at the recent DViAfest, Mia Paschall's solo show explores 13 facets of black women in the United States.

Someday, Love New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org. \$15-28. *Thurs-Sat, 8pm; Sun, 2pm*. Through July 3. Spencer Day and the Crimson Club star in Day's noir musical, part of the New Conservatory Theatre Center's "In Concert" series.

Tea at Five Marines Memorial Theatre, 609 Sutter, Second Fl; 771-6900, www.ticketmaster.com. \$38-58. *Wed/15-Sat/18, 8pm* (also *Sat/18, 2pm*); *Sun/19, 2pm*. Kate Mulgrew stars as Katharine Hepburn in Matthew Lombardo's solo play about the legendary actress.

Thanatics: A Rock Opera Exit Theatre, 156 Eddy; (510) 525-1891, www.sffringe.org. \$15-18. *Fri-Sat, 8pm*. Through June 25. K.S. Haddock's play is about "artists in the future who accidentally start a suicide art movement."

V the Ultimate Variety Show V Theater, Pier 39; 39-VSHOW, www.vheshow.com. \$24-44. *Nightly, 6 and 8pm*. Ongoing. A revolving array of va-

Continued on page 80

critic's choice: stage

Right Brain Performancelab

June 17-25, CounterPULSE



Have you ever been tempted to traipse into one of those ubiquitous open houses — even though you know full well that you could never afford either that particular piece of real estate or any other lot in the neighborhood? Well, this is your chance, and you'll get a show to go with it. CounterPULSE's new space at Ninth and Mission Streets is hosting the six-year-old Right Brain Performancelab in *State of the Union/Anonymous Sources*. The artistic (and life) team of John Baumann (he with an acting background) and Jennifer Gwirtz (she with a dance-performance background) present a work that is as woolly as it is topical. It's been a while since they have been seen on local stages, so their return is most welcome. For *State of the Union/Anonymous Sources*, they dive deep into their theatrical grab bags to look at the subterranean forces that shape our perception of the world, as delivered by the media. Performed by six actor-dancers, the piece explores boundaries that are divisive yet difficult to pin down. *Fri-Sat, 8 p.m., CounterPULSE, 1310 Mission, SF. \$10-\$20 (no one turned away for lack of funds). (415) 387-4812, performancelab.org.* (Rita Felciano)

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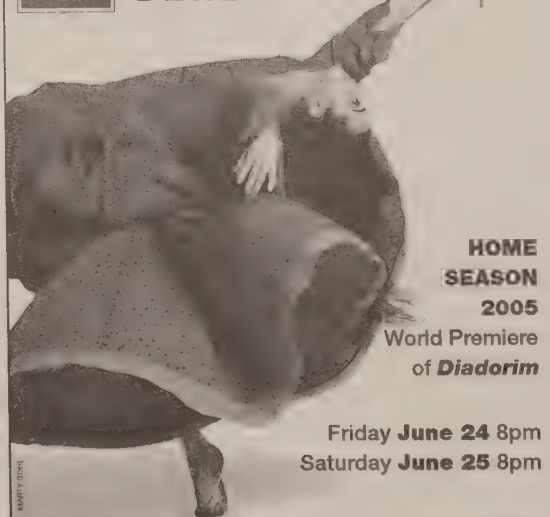
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stage listings

Theater

From page 79

riety acts highlight this family-friendly show originally produced in Las Vegas.

What's Wrong with Angry? New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org.

Who's Afraid of Virginia Woolf? Actors Theatre of San Francisco, 533 Sutter; 296-9179, [\[etweb.com\]\(http://etweb.com\), \\$10-40, Thurs-Sat, 8pm; Sun, 7pm. Through Sept. 10. Actors Theatre of San Francisco performs the Edward Albee classic.](http://www.tick-</p>
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Whoopee-Do! New Conservatory Theatre Center, 25 Van Ness; 861-8972, www.nctcsf.org, \$20-40, Wed-Sat, 8pm; Sun, 2pm. Through June 25. New Conservatory Theatre Center's Pride Season Ten presents the musical prequel to *When Pigs Fly*.

Bay Area

Arabian Night Ashby Stage, 1901 Ashby; (510) 841-6500, www.shotgunplayers.org, \$10-30.

Thurs-Sun, 8pm. Through July 10. In Shotgun

Players' witty production of German playwright Roland Schimmelpfennig's cool and off-beat one-act, the hidden life pulsing behind the bleak, homogenous walls and windows of a modern Berlin apartment block runs with a primal and mysterious force, like the water in the pipes that troubles the ears of the building superintendent (Richard Louis James). When it breaks to the surface one hot summer evening, it does so out of the disquieting dreams of a strangely forgetful young woman (Christina Kramlich), ensnaring the lonely circle of personalities around her in some nightmare out of the *Arabian Nights*. Director Andrea Weber's ex-

perly choreographed action takes place amid a vivid and enveloping stage design (largely projected onto a split-level stage), where five characters in total speak in a series of inter-cut monologues, whose humorous attention to every mundane detail and thought contrasts with a steadily dissolving line between myth and reality. (Avila)

Cherry Docs New venue: Julia Morgan Center for the Arts, 2640 College, Berk; (415) 285-8080, www.atj1.com, \$12-35, Thurs/16-Sat/18, 8pm; Sun/19, 2 and 7pm. Hate gets the boot in Canadian playwright David Gow's 1998 drama about a Jewish lawyer (Aaron Davidman) assigned to

defend a neo-Nazi skinhead in a hate-crime trial — a West Coast premiere by Traveling Jewish Theatre. If only the story were as snug as a fit as the 18-eyel cherry Doc Martin combat boot that skinhead Mike (Eric Rhys Miller) waxes on about. Set as a series of alternating monologues and meetings between the liberal-but-conflicted Toronto attorney and his hate-filled client (in prison for kicking a South Asian man to death), the play's investigation of the social and psychological roots of violence answers Mike's deadly metaphor of the abused white foot avenging itself in the armor of the German-made boot, with the human interdependence symbolized by the Jewish prayer shawl. Naomi Newman gracefully directs two strong performances, but the characters can't help coming off as a little artificial, owing to their thinly sketched backgrounds (meant, at the same time, to carry a good deal of thematic weight) and to the playwright's often heavy-handed point-making (Mike to lawyer Danny: "In an ideal world I'd see you eliminated; in this world I need you more than I need any one"). It may follow, but it hardly helps when, by the end, the characters refer to the symbolic value of their Biblical namesakes. (Avila)

Hellenic Image Berkeley City Club, 2315 Durant, Berk; (510) 525-3254, boxoffice@antaresensemble.org, \$10-35, Thurs-Sat, 8pm; Sun, 2pm. Through June 26. Antares Ensemble performs choruses and monologues from Greek tragedies.

Honour Berkeley Rep's Thrust Stage, 2025 Addison, Berk; (510) 647-2949, www.berkeleyrep.org, \$20-55, Tues, Thurs-Sat, 8pm (also Thurs and Sat, 2pm; no 2pm show Sat/18 or June 23; no show July 1); Wed and Sun, 7pm (also Sun, 2pm) Through July 3. As love's siren song — in the shape of an ambitious, young journalist (Christa Scott-Reed) — lures a successful, happily married middle-aged editor (John Doman) into the proverbial midlife crisis in Berkeley Rep's slick season closer, *Honour*, love looks every bit the egotistical high and pathetic comedown we associate with Bo Derek and Dudley Moore. But playwright Joanna Murray-Smith soon complicates this picture too as Honor (Kathleen Chalfant), a once writer become mother and jilted housewife, finds the catastrophe of heartbreak and divorce bringing her poet's voice to life again. Artistic director Tony Taccone directs an impressive New York cast in a play that not always convincingly but often wittily and sometimes scathingly surveys the unstable ground beneath the institution of marriage, while unearthing class tensions, familial illusions, and personal and social insecurities galore. (Avila)

New Wrinkles Seafood Peddler, 100 Yacht Club Dr., San Rafael; (415) 460-6669, \$30-60, Fri and Sun, call for times. Through July 24. This "satirical coming-of-middle-age musical revue" features songs and sketches by Rita Abrams, Morris Bobrow, and Gerald Nachman.

Othello Bruis Memorial Amphitheater, 100 Gateway, Orinda; (510) 548-9666, www.calshakes.org, \$10-55, Tues-Thurs, 7:30pm; Fri-Sat, 8pm (also June 25, 2pm); Sun, 4pm. Through July 3. See "Shaky Shakespeare," page 44.

Richard III Shakespeare at Stinson, Hwy One at Calle del Mar, Stinson Beach; 868-1115, www.shakespeareatstinson.org, \$14-25, Fri-Sat, 7pm; Sun, 6pm. Through June 26. Shakespeare at Stinson kicks off its 12th season with the Bard's historical drama.

Taming of the Shrew Berkeley Arts Center, 1275 Walnut, Berk; (510) 276-3871. Call for price, Thurs-Sat, 8pm. Through June 24. Subterranean Shakespeare presents a sharp, cleverly staged production of Shakespeare's comedy directed by Tom Bentley. Taking a cue from contemporary chauvinist Christian groups like the Promise Keepers, the men of Padua appear in black suits and white sneakers, often with open hymn books pressed to their noses, ever ready to take supreme advantage of the resonant acoustics of the Berkeley Art Center by bursting into song — whether a solemn liturgical line or, in a more contemporary mood, a bouncy capella rendering of "Baby Face," the latter a tribute by her several suitors to Bianca (Celia Aurora de Blas), the "good" daughter of Baptista Minola (David Klausner). Katherine (Mary Macky), his other daughter and our lady of the title, comes dressed in chic black outfits with heels and creases to draw blood, while shrew-lamer Petruchio (Scott Nordquist) takes her on with a superbly modern machismo, not to say sadism, reminiscent of something Jack Nicholson might have done had he played the Globe Theatre. While the action becomes less coherent here and there, and the primitive gallery lighting can be clunky, Bentley's generally strong cast, led by Macky and Nordquist's charismatic performances, infuses Shakespeare with a sensibility as hip and dark as any play by Neil LaBute. (Avila)

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dance

Company Chaddick Project Artaud Theatre, 450 Florida; 392-4400, www.cityboxoffice.com. Fri-Sat, 8pm; Sun, 7pm. \$20. The San Francisco-based modern dance company revisits 20 years of continually inventive work, choreographed by artistic director Cheryl Chaddick, in two distinct and dynamic programs over two weekends. Ten pieces in all — reaching as far back as 1986's *Inner Springs* and including the premiere of excerpts from *The Calling*, a solo danced by Chaddick — showcase the range and versatility of the 11-member company (six men and five women, including Chaddick and original company member Jennifer Wright) in work that often foregrounds personality, idiosyncrasy, and daily life to the point of bringing it right off the stage (whether into the lobby, or onto a Velcro wall) with both theatrical humor and a wry satiric tone. Other passages, meanwhile, present a range of more meditative reflections on beauty or compassion, charting inner landscapes of identity and emotion, as in 2001's often breathtaking *Ask No More* (set to the music of Czech singer-composer Iva Bittová). Throughout, a visceral exuberance is the ever-present counterpoint to Company Chaddick's hungry minds. (Avila)

Dandelion Dance Theater *Jon Sims Center for the Arts*, 1519 Mission; 554-0402, www.jonsimsctr.org. Fri-Sat, 8pm. \$10-20. The company performs *Prism* as part of the National Queer Arts Festival. **'Ecstasy @ the Citadel'** Citadel, 245 Eighth St; www.landinadance.com. Wed, 8 and 9pm. Through June 22. \$10-20. Choreographer Joe Landini and composer Annick Crawford present a performance installation exploring the human pursuit of ecstasy. Part of the National Queer Arts Festival.

Flyaway Productions *Zachco Studio*, 1777 Yosemite #330; 647-2822. Thurs-Sat, 8:30pm. \$20. The physically experimental company performs *Whose Seeds These Are*, featuring new and repertory works by Jo Kreiter and other choreographers.

Joe Goode Performance Group *Yerba Buena Center for the Arts Theater*, 700 Howard; 978-ARTS, www.joegoedogroup.org. Fri-Sat, 8pm; Sun, 7pm. \$20-38. See "Goode Time," page 45.

Mark Foehrer Dance Project/SF *Yerba Buena Center for the Arts*, 701 Mission; 978-ARTS, www.mfproj.org. Fri-Sat, 8pm. \$17-20. The classical ballet company presents the world premiere of *Loose Translations*, along with other works.

Right Brain Performance *CounterPULSE*, 1310 Mission; 387-4812, www.counterpulse.org. Fri-Sat, 8pm. Through June 25. \$10-20 (no one turned away for lack of funds). See Critic's Choice.

'San Francisco Ethnic Dance Festival' *Palace of Fine Arts Theatre*, 3301 Lyon; 392-4400, www.cityboxoffice.com. Sat-Sun, 2pm (also Sat, 8pm; June 26, 7pm). Through June 26. \$22-36. Performers in this week's program, "Journeys" include Ballet Lisanga Congolese Performing Arts Company, El Tunante (Peruvian dance), Gamelan Sekar Jaya (Indonesian), Amanda Grady (Indian), Hijas Philippine Folk Dance Company, and more.

'Translations' *Jon Sims Center for the Arts*, 1519 Mission; 554-0402, www.jonsimsctr.org. Fri-Sat, 8pm. \$10. Part of the National Queer Arts Festival and presented by Asian American Dance Performances, this program includes works that explore the intersection of race, sexuality, and gender.

Bay Area
'Oakland Dance Festival' *Malonga Casquelourd Center for the Arts*, 1428 Alice, Oakl; (415) 392-4400, www.cityboxoffice.com. Fri-Sat, 8pm. Through June 25. \$15-20. This week's performers include Company C Contemporary Ballet, Robert Moses' Kin, and AXIS Dance Company. **Ruth Bolchian Dance Company** *Western Sky*, 2525 Eighth St, Berk; (510) 848-4878, www.berkeley-movingarts.com. Fri-Sun, 8pm. \$18-20. The company presents a program entitled "More Matters of Life and Death," with guest performers and the premiere of *Death Is Killed Dead*, based on the poetry of e.e. cummings.

performance

BATS Improv *Bayfront Theater*, Fort Mason Center, Bldg B, Marina at Laguna; 474-8935, www.improv.org. Fri, 8pm: "Spontaneous Broadway," \$10-15. Sat, 8pm: "The News Show," \$10-15. Sun, 8pm: "Sunday Player Theatre," \$8. **Blue Blanket Improv** *Canvas Gallery*, 1200 Ninth Ave; www.blueblanketimprov.com. Thurs, 7:30pm. Free. The comedy troupe performs and screens shorts by local filmmakers.

'Fresh Meat 2005' *ODC Theater*, 3153 17th St; 863-9834, www.freshmeatproductions.org. Thurs-Fri, 8pm; Sat, 7:30pm and 9:30pm. \$15. The fourth annual Transgender and Queer Performance Festival features work by artistic director Sean Dorsey, Miguel Chernus-Goldstein, Ryka Aoki de la Cruz, Harlem Shake Burlesque, and more.

'I Wanna Be a Republican' *Herbst Theater*, 401 Van Ness; 392-4400, www.cityboxoffice.com. Sat, 7:30pm. \$25-35. "Dragapella" sensations the Kinsey Sicks return with their GOP-busting musical revue.

'Italian. Queer. Dangerous.' *SomArts*, 934 Brannan; 864-4124, www.queerculturalcenter.org. Sun-Tues, 7:30pm (also Sun, 6pm). \$5-15. San Francisco activist Tommi Avicoli Mecca performs his autobiographical solo show.

'Juana' *SomArts*, 934 Brannan; 864-4124, www.queerculturalcenter.org. Sun, 2pm. \$5-15. The Sor Juana Project presents a staged reading of Carla Lucero's original opera about 17th-century lesbian nun Sor Juana Ines de la Cruz.

'Legacies United: Lust Unleashed' *African American Art and Culture Complex*, 762 Fulton; [www.ticketweb.com. Thurs-Sat, 8pm. \\$13-23. LiquidFIRE Project performs their annual "lesbian of color multidisciplinary theater experience."](http://www.ticketweb.com)

'Mark Romy's Thursday Night Combo' *Exit Theater*, 156 Eddy; 673-3847, www.theexit.org. Thurs, 8:30pm. Call for price. Local musicians, magicians, monologists, and more take the stage at this variety show.

'The Movement' *Blue Cube*, 34 Mason; www.spindledesco.com. Sat, 8pm. \$5. In conjunction with a visual arts show by AlphaMonster, the Blue Cube hosts performances by multimedia artist Chris Fettes, Violent Fingers, Javier Ramirez, and more.

'Power Up! with Sean Kelly' *Dark Room Theater*, 2263 Mission; www.powerstare.com. Sat, 8pm. Through June 25. \$10. Comic Sean Kelly performs his solo show.

'San Francisco Improv Festival 2005' *Next Stage Theater*, 1620 Gough; 368-9909, www.sfinprovfestival.com. Thurs-Sat, 8pm. Through July 16. \$12-15. This week: Men in Shirts (Ann Arbor, Mich.) and Kibkerca Project (New York City).

'Smallest of All' *St. Patrick's Social Hall*, 756 Mission; pabbyboy2000@yahoo.com. Sat, 6:30pm; Sun, 1:30pm. \$10. The St. Patrick's Chapter of Legion of Mary performs Mother Mary Francis's musical rendition of *Song of Bernadette*.

'Tim Hockenberry in Concert' *Jon Pacific San Francisco*, 500 Post; 929-2018, Fri, 8:30pm. \$15-25 (plus two drink minimum). The vocalist and trombone player performs.

'Ulysses 101' *Martin Macks Bar*, 1568 Haight; (510) 532-8420. Thurs, 8pm. Free. Aggro Theater presents an evening of readings from James Joyce's *Ulysses*.

Bay Area

'Circus Chimera: Magimystical' *Sanchez Arts Center*, 1220 Linda Mar Blvd, Pacifica; www.circuschimera.com. Wed-Thurs, 4:30pm and 7:30pm. \$10. The animal-free circus performs.

'The Power Dynamics and the Phoenix' *Epic Arts Studios*, 1923 Ashby, Berk; (510) 644-2204. Fri-Sat, 8:30pm. \$10. Quddus Sinclair performs his solo hip-hop theater piece. **Shochiku Grand Kabuki: Chikamatsu-za** *Zellerbach Hall*, Brancroft at Telegraph, UC Berkeley, Berk; (510) 642-9988, www.calperfs.berkeley.edu. Fri-Sat, 8pm. \$40-125. The all-male Kabuki troupe from Japan performs the tragic love story *Sonezaki Shinju*, as well as the short musical play *Boshihori*.

comedy

Brainwash 1122 Folsom; 861-3663. Thurs, 7pm: "Brainwash Comedy Open Mic," with host Tony Sparks, free.

Canvas Gallery 1200 Ninth Ave; 504-0010. Tues, 8pm: "Comedy Open Mic Night," with host Susan Alexander, free. Thurs, 7:30pm: "Free Night of Comedy Improv," with Blue Blanket Improv, free.

Club Deluxe 1511 Haight; 552-6949. Mon, 9pm: "Stand-up Showcase," with rotating hosts Leah Eva and Sam Arno, free.

Cobb's Comedy Club 915 Columbus; www.cobb-scmedyclub.com or www.ticketweb.com. Wed, 8pm: "All-Pro Comedy Showcase," \$10. Thurs, 8pm (also Fri-Sat, 10:15pm): Greg Proops, \$15-20.

50 Mason Lounge 50 Mason; 398-4129, www.50masonlounge.com. Wed, Fri-Sat, 8pm: "San Francisco Comedy Club Showcase," \$10. Thurs, 8pm: "Five Funny Females Stand-up Comedy Show," hosted by Susan Alexander, \$7.

Harvey's 500 Castro standup-sf@hotmail.com. Tues, 9:30pm: "Queer and Queer Friendly Stand-Up Comedy," free.

Hemlock Tavern 1131 Polk; 923-0923. Sat, 9 and 11:30pm: "Club Chuckles" with Brent Weinbach, Will Franken, Bridget Schwartz, and Lady Gallagher, \$7.

Kimball's East 6005 Shellmound, Emeryville; (510) 658-2555. Fri-Sat, 8 and 10pm; Sun, 5 and 11:30pm: Comedy with Sommore, \$30.

Luggage Store 1007 Market; www.luggagetuesdays.blogspot.com. Tues, 8pm: Comedy open mic, free.

Mock Cafe 1074 Valencia; 826-5750, ext. 5, www.themarsh.org. Sat, 9:30 and 11pm: Stand-up comedy, \$7.

Purple Onion 140 Columbus; 956-1635. Thurs, 9pm: "Purple Onion Comedy Show," \$10. Thurs-Sun, 8pm (also Fri-Sat, 10:30pm): Todd Barry with Jim Short, \$15-18.

SFCO Club House 414 Mason, Ste 705; www.sfcocomedycollege.com. Sat, 8pm: "The Stand-Up Project," free.

SF LGBT Community Center 1800 Market; 541-5610. Mon, 8pm: "Monday Night Gay Comedy," hosted by Karen Ripley, \$8-15.

Warfield 982 Market; 421-TXS. Sat, 8pm: Rex Navarette in "Badass Madapaka," \$20-25.

Bay Area

Black Repertoire Group Theatre 3201 Adeline, Berk; (510) 652-2120. Sat, 10pm: "Night Owl Comedy," hosted by Miracle Malone, \$5.

spoken word

Open mics take place almost every night in cafés throughout the Bay Area. If you want to perform, show up about half an hour before start time to put your name on the list. A day-by-day guide to spoken word events and featured readers:

Wednesday: *Canvas Cafe* 1200 Ninth Ave, SF; (415) 504-0060, mike@westcoastvideo.net.

"Open Mic Talent Showcase," 7:30pm, free. *Lost and Found Saloon* 1353 Grant, SF; (415) 981-9557. Open mic with host Chris Brown.

8:30pm, free. *Starry Plough* 3101 Shattuck, Berk; (510) 841-2082. "Berkeley Poetry Slam" hosted by Charles Elik and Three Blind Mice, 8:30pm, \$5-7. *La Peña Cultural Center* 3105 Shattuck, Berk; (510) 849-2568. "Cafe Poetry" with host Paradise, 7:30pm, donations accepted. *Il Piccolo* 1219 Broadway, Burlingame; (650) 631-5732, www.saturdaypoets.org.

"Saturday Poets Reading Series," with featured readers Carol and Laverne Firth, 7pm, free. *Magnet* 4122 18th St, SF; www.magnetsf.org.

"Smack Dab," open mic hosted by Kirk Read and Larry-Bob Roberts, 8pm, free. *Starry Plough* 3101 Shattuck, Berk; (510) 841-2082, www.starryploughpub.com.

"The Berkeley Poetry Slam," with hosts Charles Elik and Three Blind Mice, 7:30pm, free.

Thursday: 16th Street and Mission BART plaza 16th St at Mission, SF; (415) 255-9881. "CAI Street Arts Workshop," open mic, 9:30pm, free. *EastSide Arts Alliance* 2587 International Blvd, Oakl; (510) 533-6629. "Holla Back," open mic,

8:30-10:30pm, donations accepted. *Listen and Be Heard Poetry Cafe* 818 Marin, Vallejo; (707) 554-4540. Open mic hosted by Martha and Tony Mims, 8pm, \$5. *Mediterranean Cafe* 2475 Telegraph, Berk; (510) 526-5985. "Word Beat Reading Series," with featured readers Mark Schwartz and Yosefa Raz, 7pm, free.

Friday: *Femina Potens* 465 South Van Ness, SF; (510) 217-9340, www.feminapotens.com. This queer performance and literary open mic features Jen Collins, Cindy Erlich, and Blair Hansen, 8pm, \$3.

Saturday: *Red Vic Peace Center* 1665 Haight, SF; (415) 864-1978. "Open Mic and Hot Tamales," 5pm, free. *Java Source* 343 Clement, SF; (415) 387-8025. Open mic, 9pm, free. *Cole Valley Cafi* 407 Cole, SF; www.doorway2themind.com. Open mic, plus the release of anthology *A Gathering of the Minds*, 6-8pm, free.

Sunday: *Cafe Prague* 584 Pacific, SF; (415) 905-8837. Nicole Henares reads, plus open mic, 4-5:30pm, free. *Cody's Books* 2454 Telegraph, Berk; (510) 845-7852. "Poetry Flash," with read-

Continued on page 82

Edward Albee's
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film listings

Spoken word

From page 81

ings by the authors of *In a Fine Frenzy: Poets Respond to Shakespeare*, edited by Paul J. Willis.

Cafe Melt 700 Columbus, SF; (415) 392-9290. "A Literary Obsession," writing group followed by open reading, 5pm, free.
Monday: Purple Onion 140 Columbus; 217-8400, www.caffemacaroni.com. "Live at the Pur-

ple Onion," open mic hosted by the Kitchenettes, 7-10pm, \$5. Priya Indian Cuisine 2072 San Pablo, Berk; berkeleypoetryexpress@yahoo.com. "Poetry Express" with featured reader Charles DuBois, 7pm, free.

Tuesday: Black Repertory Group Theatre 3201 Adeline, Berk; (510) 652-2120. "Twilight Tuesdays" open mic, 7-9pm, \$5. SF LGBT Center 1800 Market, SF; (415) 864-4121, www.queerculturalcenter.org. "Love is a Battlefield," with host Cindy Emch, 7:30pm \$5-15. World Ground Cafe 3726 MacArthur, Oak; (510) 261-6792. "Poetry Diversified" open mic with featured reader Ramon Pinero, 7:30pm, free.

at Compton's Cafeteria 4. The Reception 6. Summer Storm 8:15. A Year Without Love 10:30.
Roxie Passion of Words Turning Into Action: A Black Deaf Filmmaker's Journey 11am. "Do It Yourself: New Youth Films" (shorts program) 2. Creating a Place at the Table 4. Just the Two of Us 6. Blood, Sweat, and Glitter 8:15. "I Wanna Be Sedated" (shorts program) 10:30.
Victoria Little Man 11am. "Boys School" (shorts program) 1:45. Women in Love 4. The Lady in Question is Charles Busch 6. Feline Masquerade 8:30. False Offender 10:30.

Sun/19

Castro "Queermation" (shorts program) 11am. Twist of Faith 1. My Brother Nikhil 3:15. Gypo 6. Eternal 8:15. "Peaches Christ at the Castro and Her Tran-ology of Terror" 10:15.
Roxie We Are Dad 11am. Transparent 1. "Young, Loud, and Proud" (shorts program) 3:15. "Don't Fence Me In" (shorts program) 5:30. You Soy Asi and Maricóns 8. "Pups and Ponies": Born in a Barn and Pup 10:15.
Victoria Ned Rorem: Word and Music 11am. Same Sex America 1:15. "Tomboys" (shorts program) 3:30. Poster Boy 5:30. "Fun for Boys and Girls" (shorts program) 7:45. Blackmail Boy 9:45.

Mon/20

Castro "Boys School" (shorts program) noon. "Return of the Antipodeans: New Gay Shorts from Australia" (shorts program) 2:15. Based on a True Story 4:30. Loggerheads 6:30. Tropical Malady 9.
Roxie Call Me Malcolm 6. "The Joy of Jewish Film: 15th Anniversary of the Sam Spiegel Film and TV School" (shorts program) 8:15. "Scary, Mary!" (shorts program) 10.
Victoria A Knockout and 100% Woman 6. Gloriously Free and This Way Out 8:30. Hardcore 10:30.
Parkway Feline Masquerade 6:30. Surge of Power 9:15.

Tues/21

Castro "Do It Yourself: New Youth Films" (shorts program) noon. "Global Motherhood": Masha Mom and Two Moms: A Family Portrait 2:15. Night Corridor 4:15. Happy Endings 6:30. Show Me 9:30.
Roxie "We Can Do It!" (shorts program) 6. Original Pride: The Satyrs Motorcycle Club 8. "My Hustler" (shorts program) 10.
Victoria Beautiful Women 6. Zona Rosa 8. Guys and Balls 10.
Parkway The Journey 6:30. My Brother Nikhil 9:15.

Opening

A Tout de Suite See Movie Clock. (1:35) Act I and II. Lumiere.

■ **Batman Begins** See "Back in Black," page 43. (2:10) Century Plaza, Century 20, Presidio. **The Deal** This thriller-by-numbers is made vaguely more interesting by two factors: First, it's set in a fairly plausible parallel universe where a war between the US and the "Confederation of Arab States" has caused gas prices to hover around six bucks a gallon. Second, somehow Christian Slater got cast as the lead. Last seen howling for his innocence while being tucked into an NYPD squad car, the alleged ass-grabber hasn't been in many quality films lately. In *The Deal*, he plays a Wall Street banker whose career slump is revived when he's tapped to handle a billion-dollar deal involving an American oil company's bid to buy out a Russian competitor. Of course, in the film's Grisham-lite universe, sinister forces are at work behind the scenes. Though slickly produced, director Harvey Kahn's film has a straight-to-video vibe; also, its zero-chemistry romance between Slater and costar Selma Blair exists only to provide conflict, and proves somewhat embarrassing to watch. (1:47) Galaxy (Eddy)

■ **Deep Blue** This G-rated nature doc, narrated by Pierce Brosnan, plays like a greatest-hits record of everything you want to see when you go to the aquarium—except, of course, all captured in majestic natural surroundings. You get dolphins, a feeding frenzy, eels, an octopus, a coral reef, penguins, sharks, jellyfish, gulls, weird deep-sea critters, and more. Filmmakers Alastair Fothergill and Andy Byatt follow a jaunty pace that'll appeal to kids and grown-ups alike, though younger children may be startled by some of the film's more circle-of-life moments (as when a cute baby sea lion suddenly becomes a blubbery snack for a stealthy killer whale). With its remarkable footage of sea creatures reminding us that humans represent only a fraction of the Earth's population, *Deep Blue*'s plea for environmental conservation makes a lasting impact. (1:30) Embarcadero. (Eddy)
Genesis Those cuckoo creationists who wouldn't let an IMAX movie about volcanoes be shown in their town would recoil in horror at *Genesis*, an up-with-evolution doc from the makers of (and in the vein of) *Microcosmos*. Enlightened types, however, will groove on *Genesis*'s meditative journey through the origins of the universe, planet Earth, and life itself, illustrated with sweeping photography of oceans and lava flows, and extreme close-ups of insects and bug-eyed lizards. A French-speaking narrator (Sotigui Kouyaté) serves as a philosophical guide (on death: "These atoms that came to dance within me, will dance elsewhere") through *Genesis*'s slow-moving world of millipede legs, fighting reptiles, mating frogs, cannibal frogs, hatching birds, a human fetus filmed inside the womb, and other natural wonders. (1:20) Balboa. (Eddy)

Continued on page 84

"Lush, sensual and exuberantly clever!"
A rare treat. A brilliant ode to the creative power of infatuation.

KAREN MARSH, *WASH. POST*

"★★★★★! A risky affair!"

Wonderfully realized. The kind of magic that happens when two people get lost in each other.

Glenn Kenny, *PREMIERE*

"An utterly lovely film!"

A.O. Scott, *The New York Times*

"Thrilling and deliciously charged!"

Captures a powerful sense of intoxication."
Bruce Handy, *VANITY FAIR*

"My Summer of Love" may be the most lyrical film of the season."

Graham Fuller, *DAILY NEWS*

THE AWARD-WINNING FILM BY
PAWEŁ PAWLKOWSKI

my Summer of Love

the most dangerous thing
to want is more.

BOB FILMS AND THE FILM CONSORTIUM PRESENT A FILM BY PAWEŁ PAWLKOWSKI
"MY SUMMER OF LOVE" NATALIE PRESS, ELLY BLUNT, PAULY CONSIGLIONE
CAST: DUFFY HALL, JON JAHN, PERSHON, JESSIE JULIAN DAY, "IRON JOHN" STEPHENSON
COPRODUCED BY: DAVID GILMAN, JESSIE JULIAN DAY, JESSIE JULIAN DAY
EXECUTIVE PRODUCERS: JESSIE JULIAN DAY, JESSIE JULIAN DAY
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Danville, Cinemark Blackhawk Movies 7
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Newark, Century Cinedome 7
Pittsburg, Brenden Brenden 16
Richmond, Century Century 16 Hilltop
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San Ramon, Regal Cinemas Crow Canyon Stadium 6
Union City, Century Union City 25

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Mtn. View, Century Theatres Century Cinema 16
San Jose, Century Theatres Century Capital 16
San Jose, Century Theatres Century Capital 6 Drive-In
San Jose, AMC Saratoga 14
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San Jose, Camera Cinemas Camera 12 Cinema
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film listings

Opening

From page 82

Happily Ever After Totally innocuous and pleasantly fizzy, *Happily Ever After* is an odd

mélange of Cassavetes and whimsy. The film's subject is ostensibly that of marital discord, but writer-director-star (gulp) Yvan Attal (*My Wife is an Actress*) isn't interested in getting mucked up in the messy emotionalism that comes with such relationships. Rather, his characters dance around one another, crying

one moment only to forget what they were so upset about a few scenes later. The film starts by focusing on a set of three male friends (two married, one flashily single), though it soon becomes clear that our stars are Attal's Vincent and Charlotte Gainsbourg's Gabrielle. Attal never really clarifies Vincent's conflicted feelings for his wife — he's friskily playful with her in one scene and cheating on her in the next — though it must be said that nowhere does he purport to understand love. *Happily Ever After* has a habit of losing track of itself, making for a sugary, if not entirely memorable, ride. Taken with Gainsbourg's sharp looks and a thoroughly silly cameo by Johnny Depp, though, it's a very pretty picture indeed. (1:40) *Lumiere, Shattuck*. (Goldberg)

alterna-porn festival — which would mark the first time one of their films would be shown to a non-EVPC audience — the ardently fair approach the members take when dealing with conflict illustrates that a little bit of utopia does actually exist in the world. (1:26) *Red Vic*. (Eddy)

► **My Summer of Love** It's looking more like a summer of hate for 16-year-old Mona (Nathalie Press). With one parent dead from cancer and another long since vanished, she's stuck living in the pub they once ran with elder brother Phil (Paddy Considine), who wants to turn it into a "spiritual center" — and who was "a lot more fun" when his violent streak kept him in and out of jail. But escaping his usual cadre of praying born-again one day, Mona makes the acquaintance of Tamsin (Emily Blunt), who needs a companion for her own semiexile. (Seems she's been thrown out of boarding school for offenses she's rather vague about.) Hardly your average Yorkshire village girl, Tamsin is impulsive, worldly, sophisticated, and confiding, with her own past family tragedy to share. She lives in a country manse that Mona soon more or less moves into; Tamsin's own parents are absent or indifferent to the point of nonexistence. So the two girls do the typical things teens do when they're sure they won't get caught: drink, smoke, get high, play with a Ouija board, and play pranks of varying degrees of cruelty on people who've pissed them off. They also experiment sexually, and make vows of undying devotion that sound doomed even as they're being said. It's

all quite idyllic, apart from Phil's worries that Mona needs "saving," and apart from the flashes of abrupt maliciousness that sometimes make Tamsin seem like an unstable chemical that might blow up in one's face any moment. Writer-director Pawel Pawlikowski (*Last Resort*) has crafted a hypnotic parable whose humid, overripe, infinitely ominous atmosphere recalls early Peter Weir (especially *Picnic at Hanging Rock*). Scratch beneath the fascinating surface here and you might detect some reactionary concepts — female sexuality as a corrupting, Kali-like force, and lesbianism as something one is "seduced into." And the big, shocking twist toward the end may not surprise you at all. Still, *My Summer's* textural richness, unpredictable narrative details, and overall ambiguity make it one of the few films so far this year that can qualify as a must-see. (1:24) *Embarcadero*. (Harvey)

► **The Perfect Man** A teenager (Hilary Duff) plays matchmaker for her unlucky-in-love single mom (Heather Locklear). (1:51) *California, Century 20*.

Ongoing

► **The Adventures of Shark Boy and Lava Girl in 3-D** (1:34) *Century Plaza, Century 20, 1000 Van Ness, Orinda, Piedmont*.

► **Après Vous** Racing to make a date with his très belle girlfriend, *Après Vous*'s protagonist, Antoine (Daniel Auteuil), happens into a disheveled gent attempting to hang himself in the park. Antoine awkwardly cuts the jumper down and takes him home. From this point forward, the comedy hinges on Antoine's unending dedication to the stranger, Louis (José Garcia) — he keeps Louis out of trouble; he lands Louis a job at a chic restaurant; he refurbishes Louis's love affair with his ex-girlfriend, Blanche. All of these tasks provide for endless pratfalls to the point that it seems like Antoine must enjoy being put through the ringer. But alas, this isn't a realm of reality or even common sense; rather, director Pierre Salvadori places us in a storybook world of fancy restaurants, cutesy apartments, and, against all better cliché-judgment, a luminescent flower shop. Perhaps because of the bourgeoisie sets or the firmly formulaic plot, *Après Vous* feels more like shopping than film — a consumptive excursion wherein love is something one acquires rather than feels. (1:50) *Clay, Shattuck*. (Goldberg)

► **Brothers** (1:50) *Balboa, Oaks*.

► **Cinderella Man** (2:18) *Century Plaza, California, Century 20, Empire, Grand Lake, Kabuki, 1000 Van Ness, Presidio*.

► **Crash** (1:40) *Century 20, Empire, Four Star, Kabuki, 1000 Van Ness, Shattuck*.

► **Dead Meat** (1:20) *Roxie*.

► **Doing Time, Doing Vipassana** (:52) *Red Vic*.

► **Downfall** (2:30) *Smith Rafael*.

► **Enron: The Smartest Guys in the Room** (1:49) *Embarcadero, Orinda, Shattuck, Smith Rafael*.

► **Le Grand Voyage** (1:48) *Roxie*.

► **High Tension** On the surface, French director Alexandre Aja has built a loud, bloody, shoe-scrunching, tendon-tearing, adrenaline-rush machine, capping it with a crimson shower of a finale that presents an alternate, unhappy version of the hitchhiking rescue that caps Hooper's *Texas Chainsaw Massacre*. The setup is as simple as the execution is stylish: Law students Marie (Cécile De France) and Alex (Matiwenn) have retreated to the farmhouse owned by the latter's parents for some heavy-duty studying. Sexual tension simmers in their friendship; butch Joan of Arc-type Marie harbors an obvious crush on long-haired American Alex. Yet these two aren't the only ones traveling toward their rural destination: A homicidal maniac (Philippe Nahon) also has a nighttime appointment there. On arrival, he uses a piece of restored furniture to dispatch his initial victim, and the battle is officially on, with Marie racing to save herself and Alex from a vicious and gruesome death. *High Tension's* high profile says something about the changing commercial tides of French cinema; here, Aja forsakes the art-house shock tactics that have been de rigueur of late for outright imitation of — or, in this case, *outdoing* of — big-budget Hollywood bombast. (1:31) *Century 20, 1000 Van Ness, Hudson*.

► **The Hitchhiker's Guide to the Galaxy** (1:50) *1000 Van Ness, Shattuck*.

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film listings

Ongoing

From page 84

The Honeymooners Bus driver Ralph Kramden (Cedric the Entertainer) and his best friend Ed (Mike Epps) need to raise a lot of money fast in this inane comedy, a remake of the classic post-

war sitcom starring a dumb, fat, loud guy and his inexplicably out-of-his-league wife. The spit-fire spouse in this version (Gabrielle Union) wants to buy a house with their savings — only Ralph and Ed have secretly blown it all on stupid investments ("Damn, maybe we need to pimp some midgets"). So the next logical steps:

Find a stray dog in a dumpster, train it for two days, and race it for a \$20,000 prize. John Leguizamo steals the show as their guerrilla-style dog trainer, while Cedric seems chained at the ankles to his drab, mostly expository lines. Wasting any potential that a reinvention of fifties Americana could have, this one placates,

slings gags like the cayenne pepper in a chicken bit, and fails to rehab Jackie Gleason's wife-beating intentions. (1:29) **Century Plaza, Century 20, 1000 Van Ness, Shattuck.** (Kim)

► **Howl's Moving Castle** Don't miss this latest fantastic fantasy from Japanese director Hayao Miyazaki (*Spirited Away*), an early and deserving contender for next year's Best Animated Feature Oscar. *Howl's Moving Castle* has already grossed a kajillion dollars overseas, and should add to its haul with Pixar and Disney overseeing the English-language release. In a quaint village surrounded by vast fields ("Nothing out there but witches and wizards," a character remarks matter-of-factly), a young hatmaker named Sophie (voiced by Emily Mortimer) is turned into an elderly woman (Jean Simmons) at the whim of a vain witch (Lauren Bacall). To break the spell, Sophie befriends Howl (Christian Bale) — an alluring wizard with problems of his own — and ends up moving into his titular home, a flattening contraption that strides about on spindly legs and is powered by Howl's friendly fire demon (Billy Crystal). A love story, an enchanted scarecrow, a potent anticwar message, and the immortal line "I see no point in living if I can't be beautiful!" — this gorgeous movie's got it all, and then some. (1:40) **Century 20, Kabuki, Piedmont, Shattuck.** (Eddy)

► **The Interpreter** (2:08) **Empire, 1000 Van Ness, King of the Corner** (1:33) **Opera Plaza, Smith Rafael.**

► **Kingdom of Heaven** (2:18) **Four Star, Kontrol** (1:46) **Opera Plaza.**

► **Kung Fu Hustle** (1:39) **California, Galaxy, Ladies in Lavender** (1:43) **Albany, Smith Rafael, Opera Plaza.**

► **Layer Cake** (1:44) **Act I and II, Embarcadero.**

► **The Longest Yard** (1:47) **Century Plaza, Century 20, Galaxy, Kabuki.**

► **Look at Me** (1:50) **Four Star.**

► **Lords of Dogtown** (1:45) **Kabuki, 1000 Van Ness.**

► **Mad Hot Ballroom** (1:50) **Bridge, Piedmont, Shattuck.**

► **Madagascar** (1:26) **Century Plaza, Century 20, Grand Lake, Kabuki, Oaks, 1000 Van Ness, Orinda.**

► **Monster-in-Law** (1:35) **Century 20, 1000 Van Ness.**

► **Mr. and Mrs. Smith** The rumored real-life love connection between Mr. and Mrs. Smith's stars, Brad Pitt and Angelina Jolie, adds an extra layer of intrigue to Mr. and Mrs. Smith — potentially luring audiences who might otherwise brush off the film as *True Lies* redux.

Which it is, essentially, sexing up the spies-in-suburbia angle with jazzy direction by Doug Liman (*The Bourne Identity, Swingers*). The movie opens with the Smiths in marriage counseling, where he can't even remember how long they've been hitched ("five or six years"). The dull routine of daily life disappears once it's revealed that both Smiths are actually top-secret assassins. Inevitably, these ruthless executioners must battle each other, symbolically wreck their tasteful abode, and realize, with sudden clarity, they really do love each other. At last, they can finally be a fully functioning couple — just in time to face off with their angry, armed-to-the-teeth employers. Though the film's explosion-heavy final third runs a little long, *Mr. and Mrs. Smith* puts both Pitt and Jolie to ideal use, mixing action-hero antics with slinky dance numbers. *US Weekly, Star*, and all the other tabloids ain't lying — Brangelina's got chemistry to spare. (2:20) **Century Plaza, Century 20, Kabuki, 1000 Van Ness, Presidio.** (Eddy)

► **Mysterious Skin** I outright hated Gregg Araki's early films — those spectacles of phony rebellion populated by poseurs about one-tenth as clever as they thought they were. It wouldn't be an overstatement to say I practically wished death on the whiny, HIV-positive renegades of *The Living End*, simply for being so entitled, victim-y, and annoying. And I never expected Gregg Araki to create an excellent film — which makes *Mysterious Skin*, easily one of this year's best, a genuine surprise. The endless snarkiness characteristic of typical past Araki screenplays have been replaced by sincerity, sweetness, and most important, actual material. The film's source, Scott Heim's 1995 novel that explores the post-traumatic stories of two boys victimized by a pedophile, allows the director to drape his trademark glossy sheen over a story of substance, and Araki's visual sense — always

Continued on page 88

"A SLICK, WELL-MADE POLITICAL THRILLER!"

KIRK HONEYCUTT, HOLLYWOOD REPORTER

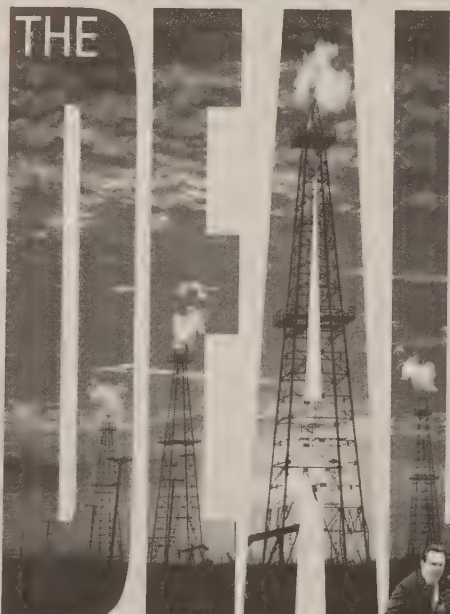
"CHRISTIAN SLATER GIVES A RIVETING PERFORMANCE!"

JEFFREY LYONS, NBC

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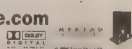


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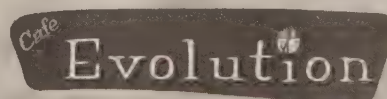
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GEORGE A ROMERO'S LAND OF THE DEAD Opens Nationwide Friday, June 24!

From page 86

his strongpoint — proves ideal for adaptation-style embellishment. Better still, *Mysterious Skin's* sexual politics, particularly during this conservative era, are so dedicated to logic and truth that they're quietly radical. (1:39) *Act I and II, Lumiere.* (Huston)

◆ **The Power of Nightmares** Muckrakers and filmmakers love the smoking gun, that single piece of evidence that so tidily ties disparate plot elements together. But they aren't the only ones — the political philosopher at the center of *The Power of Nightmares* loved *Gun-smoke*. In this latest by BBC-funded documentarian Adam Curtis (*The Century of the*

Self), whose political analyses have dug up all manner of muck and organized it into elegant essays, we learn that the series was the favorite of Leo Strauss, the seminal figure of the neo-conservative movement who influenced the likes of Donald Rumsfeld and Paul Wolfowitz. Curtis uses only a single photo of Strauss throughout his three-part series, and he doesn't tire of using the tried-and-true zoom to indicate some fundamentally ambiguous eililucking within that photo. But he doesn't

evil lurking within that photo. But he doesn't have to. The many Strauss apprentices are scary enough as they speak of their global agenda to the British interview crew. Curtis's now-signature style of "illustrated journalism" lifts off from the talking heads, adding essential visual critique and at times even comedy to the film's sober political assessments. This time, he focuses on the neoconservative and Islamist movements through the past half century, arguing that both emerged from the same fear of moral weakness. (3:00) **B+** *TC*

Saving Face (1:36) Albany, Embarcadero, Piedmont.

Sin City (2:06) *Galaxy.*

The Sisterhood of the Traveling Pants (2:00)

Century Plaza, Century 20, 1000 Van Ness,
Presidio, Shattuck.

Star Wars: Episode III — Revenge of the Sith
(2:19) Century Plaza, Century 20, Grand Lake,
Kahuki, 1000 Van Ness

■ **The Wild Parrots of Telegraph Hill (1:13)**
Balboa, Oaks, Opera Plaza, Smith Rafael

Dirty Little Billy One of the least-remembered

Dirty Little Billy One of the least-remembered among a crop of early-'70s "revisionist" Westerns (Robert Benton's *Bad Company*, Philip Kaufman's *The Great Northfield Minnesota Raid*, Altman's *McCabe and Mrs. Miller*, etc.) that nearly all flopped commercially at the time, this 1972 debut for director Stan

time, this 1972 debut for director Stan Dragoti (*Love at First Bite*) closes out the PFA's brief series of Vietnam War-era US features hosted by J. Hoberman. In *Dirty Little Billy*, Michael J. Pollard stars as a rebellious 19th-century delinquent type dragged by his mother and hated stepfather from New York City to deepest muddy nowhere on the "frontier." There, he's expected to quit "helluin'chin'."

ties. Then, he's expected to quit bellydancing and start plowin'. Nuh-uh! Instead, he falls in with the one-horse town's one prostitute, Beryl (Lee Purcell), and Beryl's pimp-lover, Goldie (Richard Evans), joining them in an ongoing alcoholic binge occasionally punctuated by card games, her clients' domestic violence,

ated by card games, her clients, domestic violence, knife fights, pistol fire, and other things that can turn out fatal for no particular reason. When the promise of new commerce suddenly makes Goldie and company a public liability, however, this little saloon 'ol sin's days are numbered. Like an early-Sin City roadhouse,

are numbered. Like an early Sam Shepard play blackened with about 10 extra coats of mud and grime, *Dirty Little Billy* is almost an anti-Western — its main characters don't even like to go outside, let alone ride the range. This was surely the first time the genre had a lady

of ill repute utter the ill words "Yer sittin' on my douché." The film advertised itself as Billy the Kid's preface backstory (a sort of prequel), but in fact it had no more to do with that actual history than most other Hollywood features flaunting his name. Casting the

33-year-old Pollard, with his runt childishness and hints of stunted mental growth, as a teenage protagonist was a perverse move that lends the movie more oddity than credence.

But otherwise the film is a convincing picture of the Old West as mean, dumb, filthy, lawless and senseless — a landscape so bleak, and with inhabitants so pathetic, it might've been conceived by Beckett. (1:32) PFA. (Harvey) 4

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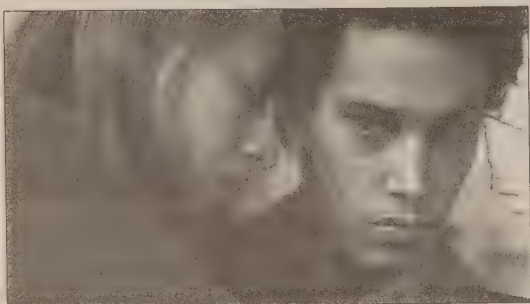


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90



Fools for love: *À Tout de Suite's* lovers on the run (Isid Le Besco and Ouassini Embarek) are no Bonnie and Clyde.

‘À Tout de Suite’

French girl, interrupted

Director Benoît Jacquot seems comfortable slipping into the on-the-run sub-genre of art cinema (think *Pierrot le Fou* or *Morvern Callar*) in his well-regarded if not entirely exceptional *À Tout de Suite*. The title translates to “right now,” but like any existential French gangster picture worth its salt, this is a movie that knows how to take its time: It’s more prone to hushed moments of character study than to explosive action. Jacquot’s camera and story are unrelentingly committed to Lili (dynamically played by Isid Le Besco), a spacey, sometimes rash bourgeoisie who falls hard for Bada (Ouassini Embarek), a Moroccan-born gangster. Lili discovers Bada’s occupation when he’s stealing away from his last score; he asks if she wants to run away with him, and she — in the great tradition of so many pliable new wave heroes — packs her bags. Alas, though, there’s no Bonnie and Clyde guts and glory here. Rather, the burden of so much hot money throws the lovers into one crisis after another, culminating when they’re separated by a customs scare. Left alone and penniless in Greece, Lili staggers between strangers, free-falling toward self-realization. The French new wave was formative for Jacquot (he even apprenticed with celebrated director Jacques Rivette), and he wears this influence on his sleeve, both in terms of *À Tout de Suite's* style (it’s shot in black and white, with jump cuts and plenty of close-ups and location shooting) and narrative (episodic, featuring a protagonist who is shaped by her experiences). Good thing, then, that Jacquot is an assured enough director to shape these influences into a stand-alone work. (Max Goldberg)

Show times are for Wed/15 through Tues/21 except where otherwise noted. Double features are marked with a *. Wheelchair accessible. * Listening device. * Free, reduced-rate, or validated parking. See *Rep Clock*, page 90, for information on rep houses and special film programs. All times are p.m. unless otherwise specified.

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(starts Wed), Cinderella Man, Crash, High Tension, The Honey-mooners, Howl’s Moving Castle (starts Fri), The Longest Yard, Lords of Dogtown (Wed-Thurs), Madagascar, Monster-in-Law, Mr. and Mrs. Smith, The Perfect Man (starts Fri), The Sisterhood of the Traveling Pants, Star Wars: Episode III.

CLAY * Fillmore/Clay. 267-4893, 777-FILM, #096. Après Vous 4:15, 7, 9:30 (also Fri-Sun, 1:30).

CORONET * P Geary/Arguello. 752-4400. Call for shows and times.

EMBARCADERO CENTER CINEMA * P 1 Embarcadero Center, promenade level. 267-4893, 777-FILM, #154. Deep Blue (starts Fri) noon, 2:30, 4:40, 7:10, 9:30. Enron 1, 4, 7, 9:50 (Fri-Tues, 9:30). King of the Corner Wed-Thurs, noon, 2:20, 4:45, 7:10, 9:30. Kontroll Wed-Thurs, 1:30, 4:20, 7:40, 10:10. Layer Cake 12:30, 3:45, 7:30 (Fri-Mon, 7:20; no show Tues), 10 My Summer of Love (starts Fri) 12:15, 2:30, 4:50, 7:40, 10:10. Saving Face Wed-Thurs, 12:20, 2:40, 5, 7:20, 9:40; Fri-Tues, 1:30, 4:10, 7:30, 9:50 (also Thurs, noon).

EMPIRE * P West Portal/Vicente. 661-2539. Call for times. Cinderella Man, Crash, the Interpreter.

FOUR STAR Clement/23rd Ave. 666-3488. Crash Fri-Tues, 1:15, 5:25, 9:35. The Hitchhiker’s Guide to the Galaxy Wed-Thurs, 12:45, 5:10, 9:35; Fri-Tues, 4:30, 9:35. The Interpreter Wed-Thurs, 2:50, 7:15. Kingdom of Heaven Wed-Thurs,

12:30, 5; Fri-Tues, 1:30, 6:45. Kung Fu Hustle Wed-Thurs, 9:35. Look At Me Fri-Tues, 3:20, 7:30. Monster-in-Law Wed-Thurs, 3:10, 7:40.

GALAXY * P Sutter/Van Ness. 474-8700. Call for Fri-Tues shows and times. 15 Wed-Thurs, 1:15, 4:15, 7:20, 9:45. Kung Fu Hustle Wed-Thurs, 12:45, 4:10, 7:10, 9:40. The Longest Yard Wed-Thurs, 1, 4, 7, 9:30. Sin City Wed-Thurs, 1, 4, 7, 9:45.

KABUKI 8 * P Post/Fillmore. 931-9800. Call for times. Cinderella Man, Crash, Howl’s Moving Castle (starts Fri), The Longest Yard, Lords of Dogtown, Madagascar, Monster-in-Law (Wed-Thurs), Star Wars: Episode III.

LUMIERE * P California/Polk. 267-4893, 777-FILM, #097. Happily Ever After (starts Fri) 4:15, 6:45, 9:15 (also Fri-Sun, 1:45). Kings and Queens Wed-Thurs, 4:45, 8. McLibel Wed-Thurs, 5, 7, 9:30. Mysterious Skin Wed-Thurs, 4:30, 7:15, 9:40; Fri-Tues, 4:30, 7, 9:25 (also Fri-Sun, 2). A Tout de Suite (starts Fri) 4:45, 7:15, 9:35 (also Fri-Sun, 2:15).

METRON * Fourth St/Mission. 369-6200. Call for shows and times.

METRO Union/Webster. 931-1685. Call for Fri-Tues shows and times. Star Wars: Episode III Wed-Thurs, 12:15, 3:30, 7, 10:15.

1000 VAN NESS * P 1000 Van Ness. 931-9800. Call for times. The Adventures of Shark Boy and Lava Girl in 3-D (starts Fri), Cinderella Man, Crash, High Tension (starts Fri), The Hitchhiker’s Guide to the Galaxy, The Honey-mooners (starts Fri), The Interpreter, Kicking and Screaming (Wed-Thurs), Kingdom of Heaven (Wed-Thurs), Lords of Dogtown, Madagascar, Monster-in-Law, Mr. and Mrs. Smith (starts Fri), The Sisterhood of the Traveling Pants, Star Wars: Episode III, Unleashed.

OPERA PLAZA * P Van Ness/Golden Gate. 267-4893, 777-FILM, #028. King of the Corner Fri-Tues, 2, 4:30, 7:15, 9:35. Kontroll Fri-Tues, 1:30, 4, 6:45, 9:15. Ladies in Lavender 1:45, 4:15, 7, 9:25. Look at Me Wed-Thurs, 1:30, 4, 6:45, 9:15. Shake Hands with the Devil Wed-Thurs, 2, 4:30, 7:15, 9:30. The Wild Parrots of Telegraph Hill 2:15, 4:45, 7:30, 9:40.

PRESIDIO * P 2340 Chestnut. 776-2388. Batman Begins (starts Wed) 1:10, 4, 7, 9:45 (Fri-Tues, 9:50). Cinderella Man 1, 3:50, 6:40, 9:40. The Interpreter Fri-Tues, 1:30, 4:20, 7:05, 9:35. Mr. and Mrs. Smith 1:20, 4:10, 7:10, 9:50. The Sisterhood of the Traveling Pants Wed-Thurs, 1:10, 4, 7, 9:20.

STONESTOWN * P 19th Ave/Winston. 221-8182. Call for Fri-Tues shows and times. Mad Hot Ballroom Wed-Thurs, 1:15, 4, 7, 9:30. Saving Face Wed-Thurs, 1:30, 3:45, 7:15, 9:30.

VOGUE * Sacramento/Presidio. 221-8183. Call for Fri-Tues shows and times. Madagascar Wed-Thurs, 1, 3, 5, 7:10, 9:20.

Oakland

GRAND LAKE * P 3200 Grand, Oakl. (510) 452-3556. Batman Begins (starts Wed) 1, 4, 7, 10. Cinderella Man Wed-Thurs, 12:15, 1:30, 3:30, 4:30, 7, 7:45, 10; Fri-Tues, 12:15, 3:30, 6:45, 9:35. Madagascar 11:45a, 1:45, 3:45, 6, 8, 10:10. Star Wars: Episode III noon, 3:15, 6:30, 9:45.

JACK LONDON STADIUM 100 Washington, Jack London Square, Oakl. (510) 433-1320. Call for Fri-Tues shows and times. Cinderella Man Wed-Thurs, 12:30, 3:45, 10:20, 10:30. Crash Wed-Thurs, 3:15, 5:35, 8, 10:25. The Longest Yard Wed-Thurs, 11:25a, 1, 2:05, 4:15, 5, 7, 7:45, 9:45, 10:30. Lords of Dogtown Wed-Thurs, noon, 2:30, 5, 7:35, 10:05. Madagascar Wed-Thurs, 11a, 11:45a, 1:05, 2:15, 4:45, 7:25, 9:45. The Sisterhood of the Traveling

Pants Wed-Thurs, 11a, 1:45, 4:30, 7:10, 9:55. Star Wars: Episode III Wed-Thurs, 12:15, 12:45, 3:30, 4, 7, 7:30, 10:15, 10:45.

PARKWAY 1834 Park, Oakl. (510) 814-2400. Enron Fri, 9:15; Sat-Sun, 9; Tues, 7 (also Sat, 3). Feline Masquerade (Frame-line film) Mon, 6:30. The Hitchhiker’s Guide to the Galaxy Wed, 9:15; Thurs-Sun, 7; Mon-Tues, 9:45 (also Sat, 3:30). The Interpreter Wed-Thurs, 6:30. The Journey (Frame-line film) Tues, 6:30. Kung Fu Hustle Wed-Thurs, 7; Fri-Sun, 9:45. Layer Cake Fri, 6:30; Sat-Sun, 6. My Brother Nikhil (Frame-line film) Tues, 9:15. The Rocky Horror Picture Show Sat, midnight. Surge of Power (Frame-line film) Mon, 9:15. Unleashed Wed-Thurs, 9:45.

PIEDMONT * Piedmont/41st St, Oakl. (510) 843-3456, 777-FILM, #020. The Adventures of Shark Boy and Lava Girl in 3-D Wed-Thurs, 4:15, 7, 9:20; Fri-Tues, 7:15 (also Fri-Sun, 1:45). Howl’s Moving Castle (starts Fri) 4, 7, 9:35 (also Sat-Sun, 1:15). Ladies in Lavender Wed-Thurs, 4:15, 7:10, 9:35. Mad Hot Ballroom Wed-Thurs, 4, 6:45, 9:10; Fri-Tues, 4:15, 6:45, 9:10 (also Fri-Sun, 1:30). Saving Face Wed-Thurs, 4:30, 7:15, 9:30; Fri-Tues, 4:30, 9:25.

Berkeley area

ACT I AND II * P Center/Shattuck, Berk. (510) 843-3456, 777-FILM, #012. Layer Cake Wed-Thurs, 7:15, 9:45; Fri-Tues, 7 (also Sat-Sun, 2). Mysterious Skin Wed-Thurs, 9:30 (also Sat-Sun, 4:30). Shake Hands with the Devil Wed-Thurs, 7, 9:30. A Tout de Suite (starts Fri) 7:15, 9:40 (also Sat-Sun, 2:15, 4:45).

ALBANY * P 1115 Solano, Albany. (510) 843-3456, 777-FILM, #013. Ladies in Lavender Wed-Thurs, Mon-Tues, 6, 8:25; Fri-Sun, 1:45, 4:15, 6:45, 9:15. Saving Face Wed-Thurs, Mon-Tues, 6:15, 8:35; Fri-Sun, 2, 4:30, 7:10, 9:25.

AMC BAY STREET 16 5614 Shellmound, Emeryville. (510) 457-4262. Call for shows and times.

CALIFORNIA * P Kittredge/Shattuck, Berk. (510) 843-3456, 777-FILM, #015. Cinderella Man Wed-Thurs, 1:45, 3:45, 5, 7, 8:15, 10; Fri-Tues, 5, 8:15 (also Fri-Sun, 1:45). Kung Fu Hustle Fri-Tues, 4:45, 7:15, 9:30 (also Sat-Sun, 2:30). Mysterious Skin Wed-Thurs, 2:15, 4:45, 7:15, 9:35. The Perfect Man (starts Fri) 4:30, 7, 9:20 (also Sat-Sun, 2:15).

EMERY BAY * P 6330 Christie, Emeryville. (510) 420-0107. Call for Fri-

Tues shows and times. Kicking and Screaming Wed-Thurs, 12:10, 2:30, 4:45, 7:15, 9:30. Kingdom of Heaven Wed-Thurs, noon, 3:30, 7, 10. Kung Fu Hustle Wed-Thurs, 11:10a, 4:15, 7:15, 9:40. The Longest Yard Wed-Thurs, noon, 1, 1:45, 2:45, 4, 4:45, 5:30, 7, 7:45, 9:15, 10, 10:40. Lords of Dogtown Wed-Thurs, 12:20, 1:20, 2:45, 4:30, 5:20, 7:10, 8, 9:45, 10:40. Unleashed Wed-Thurs, 12:15, 1:30, 2:50, 4, 5:15, 7:10, 8, 9:45, 10:30.

OAKS * P 1875 Solano, Berk. (510) 526-1836. Brothers Fri-Tues, 3:15, 8. Madagascar Wed-Thurs, 2:45, 5, 7:15; Fri-Tues, 1, 3:15, 5:30, 7:45. The Wild Parrots of Telegraph Hill Wed-Thurs, 3, 5:15, 7:30; Fri-Tues, 1:10, 5:45.

ORINDA * P 4 Orinda Theater Square, Orinda. (510) 254-9060. The Adventures of Shark Boy and Lava Girl in 3-D 7, 9:15 (also Fri-Sun, 12:15, 2:30, 4:45). Batman Begins (starts Wed) 7:30 (also Wed-Sun, 4:15). Enron Wed-Thurs, 7:15, 9:35. Madagascar 6, 8, 9:45 (also Fri-Sun, noon, 2, 4).

SHATTUCK CINEMAS * P 2230 Shattuck, Berk. (510) 843-3456, 777-FILM, #024. Après Vous Wed-Thurs, 1:40 (Thurs, 1), 4:25, 7, 9:30; Fri-Tues, 1:45, 4:35, 7:20, 9:50. Brothers Wed-Thurs, 4, 9:10. Crash 2:10, 4:40, 7:15, 9:45. Enron Wed-Thurs, 1:25, 4:10, 6:50, 9:25; Fri-Tues, 1:40, 4:10, 6:50, 9:25. Happily Ever After (starts Fri) 2, 4:25, 7:10, 9:40. Howl’s Moving Castle (starts Fri) 1:30, 2:15, 4:15, 5:15, 7, 8, 9:35. The Hitchhiker’s Guide to the Galaxy Wed-Thurs, 1:50, 4:15, 6:55, 9:20; Fri-Tues, 2:05, 4:30, 6:55, 9:30. The Honey-mooners Wed-Thurs, 2:15, 4:30, 7:30, 9:55; Fri-Tues, 2:20, 4:40, 7:30, 9:55. Kontroll Wed-Thurs, 4:30, 9:25; Fri-Tues, 2:05, 4:35, 7:10, 9:35. The Longest Yard Wed-Thurs, 2, 4:45, 7:20, 9:50. Mad Hot Ballroom Wed-Thurs, 1:30, 4:05, 6:45, 9:15; Fri-Tues, 1:35, 4:05, 6:45, 9:15. Millions Wed-Thurs, 1:35, 6:40. The Sisterhood of the Traveling Pants Wed-Thurs, 1:45, 4:20, 7:05, 9:40; Fri-Tues, 1:25, 4, 6:40, 9:20.

UA BERKELEY * P 2274 Shattuck, Berk. (510) 843-1487. Call for Fri-Tues shows and times. High Tension Wed-Thurs, 11a, 1:15, 3:30, 5:45, 8, 10:15. Lords of Dogtown Wed-Thurs, 11:45a, 2:15, 4:50, 7:15, 9:45. Mr. and Mrs. Smith Wed-Thurs, 10:30a, 11:30a, 1:30, 2:30, 4:30, 5:30, 7:30, 8:30, 10:30. The Adventures of Shark Boy and Lava Girl in 3-D Wed-Thurs, 11:30a, 1:45, 4, 6:45, 9:15. Star Wars: Episode III Wed-Thurs, 12:15, 1:40, 3:15, 4:45, 6:30, 7:45, 9:30, 10:45. ♦

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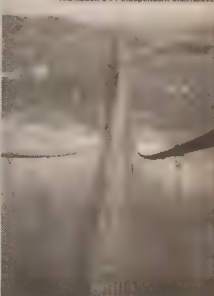
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being there **by matt markovich**

Off-season at Mavs

Once a year, four miles north of Half Moon Bay, a charming seaside hamlet called Princeton-by-the-Sea plays host to the über-hyped Maverick's surf competition.

There, in early spring, surfers face being crushed by 45-foot waves (water weighs 62.4 pounds per square foot), only to be held under for upward of two minutes by pounding surf while being raked across jagged rocks and barnacles, only to surface, bobbing breathlessly like some bloody bait buoy, in waters frequented by great white sharks. And, folks in the crowd were whispering this year, don't forget sea lion birthing season just down the coast. It was like a *Carcharodon carcharias* buffet. The surfers might as well have worn suits made of chum.

Sounds pretty exciting. Except there's not really much to see with the naked (or even assisted) eye. From the onshore viewing areas, you can barely glimpse the potentially fatal ballet being played out a half mile offshore, where Maverick's breaks. However, while the village is pretty much a bust for surf enthusiasts seeking a view of the madness, it's a boon for day-trippers and ditch-dayers from San Francisco.

Parking on Highway 1 on Mav Day, I walked

into town (the main roads are mostly closed to vehicular traffic that day), where a massive line of people waited for the shuttle from town to the beach. I began the long, shoreward haul on foot, thumb out. Luckily, my laziness was indulged by a kindly Montenegrin gentleman in a chef suit piloting a golf cart. Once on the beach, I trekked to the point closest to the action and raised my binoculars. Nothing. I walked all the way around the Pillar Point Air Force base and hiked atop the plateau overlooking the shore. No dice. Dominating the plateau, the base is perched on the edge of the cliff overlooking the action, which is why all the major networks shoot footage from the property. However, the base's entire perimeter is fenced off with razor wire, and as the guards at the well-patrolled gate will tell you, random civilians (particularly longhairs with cameras) are not allowed.

So I walked back to town. It was a bright, sunny, unseasonably hot day. I hadn't brought any provisions, and I was thirsty. Frosty cheap-beer thirsty. And there was the Old Princeton Landing, a roadside house in the classic sense of the word, with a fine selection of Harleys populating the "Motorcycle Only" parking out front.

The Landing has been around for some time,

but it had a brush with celebrity in 1996, when Neil Young and Crazy Horse (billing themselves as the Echoes) played 14 shows there to warm up for their upcoming tour. Near the bathrooms you can read framed articles chronicling the bar's days in the spotlight thanks to Young's brief sojourn. It's a nice little haven for a pint or two. Unfortunately, they don't offer food, so after a preprandial beer, I ventured forth, making my way over to Barbara's Fish Trap.

A model little fish shack, Barbara's is renowned for its fish-and-chips, which you can also get from the walk-up window just to the side of the main restaurant. I ordered up some of the equally famous clam chowder and was not disappointed. Clearly it was time for another beer — and luckily the Half Moon Bay Brewing Co. is just across the street.

One of the primary sponsors of the surf contest and host to the awards ceremony, HMBB spends the rest of the year turning out a selection of fine beers to complement the creations of executive chef Michael J. Nancovski — who, as it happened, was the man behind the wheel of the aforementioned golf cart. HMBB's extensive menu ranges from hearty pub grub to Portuguese fisherman's stew, sesame-crusted halibut, and savory, beer-infused teriyaki flank steak served with coconut prawns. I opted for the Mavericks Amber Ale (it seemed appropriate ...), a nice balance of maltiness and hoppiness that thoroughly cleansed my palate of any residual chowder.

A lesson had been learned, though: Avoid Maverick's Day. Even if you're out for surf action, it's better at several other points throughout the year. By keeping an eye on surf conditions, you can find

Trip planner

Half Moon Bay Brewing Co. Check the Web site for good happy-hour deals and the live surf-music calendar. 390 Capistrano Rd., Princeton-by-the-Sea. (650) 728-2739. www.hmbbrewingco.com.

Why is Maverick's Maverick's? The Google Answers thread explains the geology behind the phenomenon. www.answers.google.com/answers/threadview?id=466763.

Maverick's: The Wave Beyond The official site of the competition offers year-round updates and coverage. www.mavericks.bolt.com.

Sights-seeing Check out the author's photos of Princeton-by-the-Sea. www.mattmarko.com/gallery/mavs.

out when it's breaking and head out there when you won't have to share the town with the 50,000 spectators estimated to have attended this year's contest. The roads will be open, the restaurants less packed, you can pay normal prices for your Maverick's souvenir T-shirts, and you'll have the views to yourself.

Toward day's end, I stopped in at the American Legion Hall, just around the corner from the Landing, for one last pop. It was nearly empty, as only former servicepeople and their guests are welcome. As we shared a round, I asked the vets if they were annoyed by the fact that the town's population had essentially tripled for the day. One sagely pointed out, "Eh, it's theirs once a year, but it's ours the rest of the time." ♦

Matt Markovich writes *Bottle Rockets* for the Bay Guardian's Food and Drink section.

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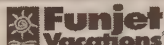
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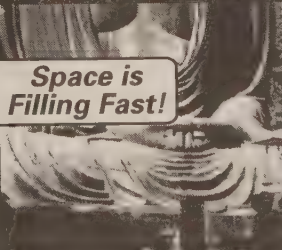
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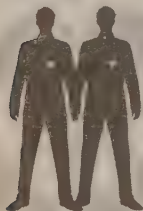
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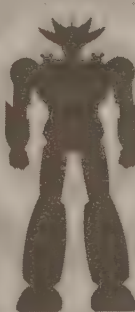
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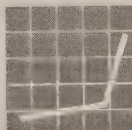
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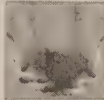
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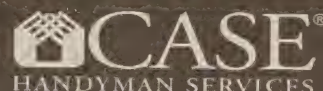
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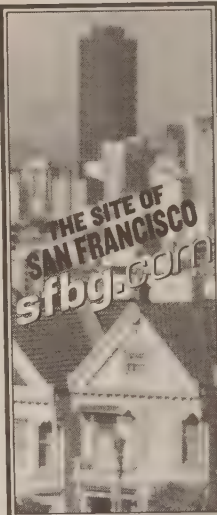
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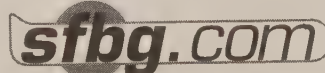
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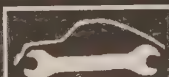
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LEGAL NOTICES

AMENDED ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, May 24, 2005 by Gordon Park-Li, Clerk, by Rum M. Lee, Deputy Clerk. CASE NUMBER: CNC-04-541656 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAllister Room 103, San Francisco, CA 94102-4512. PETITION OF RACHAEL DUNN-RICHARDSON For Change of name. TO ALL INTERESTED PERSONS: RACHAEL DUNN-RICHARDSON, filed a petition with this court for a decree changing names as follows: present name RACHAEL DUNN-RICHARDSON to proposed name RACHAEL RICHARDSON. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING DATE: July 26, 2005. Time: 9:00 AM Room: 218. Dated May 24, 2005 by Robert L. Dondoro, Presiding Judge. **June 15, 22, 29, July 6, 2005. LK393702**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285358-00 The following person is doing business as BISON BISON STUDIOS, 2609 20th Street, San Francisco, CA 94110; Lora Hirschberg, 350 Page Street, San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date May 1, 2005. Signed Lora Hirschberg. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on May 13, 2005. **June 1, 8, 15, 2005. LK393403**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285381-00 The following person is doing business as TATE & KENNEDY, 2042 Union Street San Francisco, CA 94123; Capebay Consulting, Inc., a Florida Corporation, 1340 Lombard St. #502, San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Capebay Consulting, Inc., Kimberly McNatt, President. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on May 16, 2005. **May 25, June 1, 8, 15, 2005. LK393402**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285453-00 The following person is doing business as ARTE DE LA MANO, 2709 Laguna Street, San Francisco, CA 94123; Carmen De La Mano, 2709 Laguna Street, San Francisco, CA 94123. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 01/01/05. Signed Carmen De La Mano. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on May 19, 2005. **May 25, June 1, 8, 15, 2005. LK393405**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285066-00 The following person is doing business as STRUC TORIS, INC., 1655 Mission St., Suite 537, San Francisco, CA 94103; Structoris, Inc., California, 1655 Mission St., Suite 537, San Francisco, CA 94103. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on the date 01/03/05. Signed Carlos J. Jimenez, President & CEO, Structoris, Inc., This statement was filed with the County Clerk of the City and County of San Francisco, CA by Margaret Tseng on May 03, 2005. **May 25, June 1, 8, 15, 2005. LK393406**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285364-00 The following person is doing business as MARFAR, 3290 18th Street, San Francisco, CA 94110-1919; Maria Katherine Farhatt, 3290 18th Street, San Francisco, CA 94110-1919. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Maria Farhatt. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on May 16, 2005. **May 25, June 1, 8, 15, 2005. LK393407**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285037-00 The following person is doing business as 1) DOUBLE HAPPINESS HEALTH 2) MARIPOSA WELLNESS, 1501 Mariposa Street #318, San Francisco, CA 94117; Christine Friel, 151 Chenery St., San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Christine Friel. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Margaret Tseng on May 03, 2005. **June 1, 8, 15, 22, 2005. LK393505**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285423-00 The following person is doing business as CARRY ON BUILDING, 145 Missouri St., San Francisco, CA 94107; David Richard Marshall, 145 Missouri St., San Francisco, CA 94107. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date May 17th, 2005. Signed David R. Marshall. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on May 17, 2005. **June 1, 8, 15, 22, 2005. LK393504**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285628-00 The following person is doing business as NOVA EAST DESIGN BUILD CO, 43 Tingley St., San Francisco, CA 94112; Yang, Jingbo, 43 Tingley St., San Francisco, CA 94112. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 05/25/05. Signed Jingbo Yang. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Magdalena Zevallos on May 25, 2005. **June 1, 8, 15, 22, 2005. LK393502**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285140-00 The following person is doing business as MIND AND THE MACHINE, 478 Ralston, San Francisco, CA 94132; Joel Hornsby, 478 Ralston, San Francisco, CA 94132. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 05/01/05. Signed Joel Hornsby, Owner, Mind And The Machine. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on May 05, 2005. **June 1, 8, 15, 22, 2005. LK393503**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285278-00 The following person is doing business as LARRY CO., 1730 Yosemite, San Francisco, CA 94124; Michael L. Huff, 181 Hamerton, San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 05/11/05. Signed Michael Huff. This statement was filed with the County Clerk of the City and County of San Francisco, CA by M. Lucas Rebston on May 11, 2005. **June 8, 15, 22, 29, 2005. LK393601**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285845-00 The following person is doing business as BICYCLE COMMUTER SERVICES, 38 El Sereno Court, San Francisco, CA 94127; Elbert C. Hill, 38 El Sereno Court, San Francisco, CA 94127. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 7/23/04. Signed Elbert C. Hill. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Margaret Tseng on June 2, 2005. **June 8, 15, 22, 29, 2005. LK393602**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285895-00 The following person is doing business as TEDIUM HOUSE, 3505 19th Street #205, San Francisco, CA 94110; Charles F. Nielsen, 3505 19th Street #205, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Charles F. Nielsen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on June 3, 2005. **June 8, 15, 22, 29, 2005. LK393605**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285798-00 The following person is doing business as FREEMAN & TANU ARCHITECTURE, 435 Brannan St., STE 211, San Francisco, CA 94107; Ruth M. Freeman, 200 Brannan St. Ste. 315, San Francisco, CA 94107; Endiang Tanumharjia, 699 Mississippi #208, San Francisco, CA 94107. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 06/01/05. Signed Endiang Tanumharjia. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on Jun 01, 2005. **June 8, 15, 22, 29, 2005. LK393606**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285852-00 The following person is doing business as SUNSET CAFE, 1722 Taraval St., San Francisco, CA 94116; Henry Lau, 120 Peabody, San Francisco, CA 94134. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date 05/26/05. Signed Henry Lau. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on May 26, 2005. **June 8, 15, 22, 29, 2005. LK393607**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285996-00 The following person is doing business as GALLERIA PARK HOTEL, 191 Sutter St., San Francisco, CA 94104; Galleria Park Associates LLC, CA, 6910 University Center Lane, Suite 580, San Diego, CA 92122. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Alex Rondi, Manager, Galleria Park Associates LLC. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on June 08, 2005. **June 15, 22, 29, July 6, 2005. LK393708**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0286019-00 The following person is doing business as BAR OF CONTEMPORARY ART BOCA, 414 Jessie St., San Francisco, CA 94103; Bar of Contemporary Art, LLC (California), 631 Wisconsin St., San Francisco, CA 94107. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on the date N/A. Signed Monika Bernstein, Managing Member, Bar of Contemporary Art, LLC. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on June 09, 2005. **June 15, 22, 29, July 6, 2005. LK393705**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285481-00 The following person is doing business as HEALTH FUEL, 1352 46th Ave., San Francisco, CA 94122; San Francisco Biofuels Co-Pop, California, 521 8th St., San Francisco, CA 94103. This business is conducted by California Biofuels Consumers Cooperative Corporation. Registrant commenced business under the above-listed fictitious business name on the date May 19, 2005. Signed Eric Bowen, President, San Francisco Biofuels Co-Pop. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on May 19, 2005. **June 15, 22, 29, July 6, 2005. LK393706**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0286009-00 The following person is doing business as SHEEHAN STORAGE & SELF STORAGE, 400 Cesar Chavez St., San Francisco, CA 94131; Denis Francis Sheehan, 2670 44th Ave., San Francisco, CA 94131. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Denis Sheehan. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Keith Wong on June 09, 2005. **June 15, 22, 29, July 6, 2005. LK393707**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285943-00 The following person is doing business as MODERN TEA, 602 Hayes, San Francisco, CA 94102; Modern Art of Tea, Inc. (CA) S Corporation 2626145, 108 Divisadero St., San Francisco, CA 94117. This business is conducted by a corporation, S Corporation. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Alice Craven, CEO Modern Art of Tea, Inc. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on June 05, 2005. **June 15, 22, 29, July 6, 2005. LK393709**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285864-00 The following person is doing business as MISSING PIECE, 364 Page St. #37, San Francisco, CA 94102; Danielle Elizabeth Cohen, 364 Page St. #37, San Francisco, CA 94102. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date not applicable. Signed Danielle E. Cohen. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 03, 2005. **June 15, 22, 29, July 6, 2005. LK393710**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285963-00 The following person is doing business as SEASIDE CITY MUSIC, 3222 22nd Street #314, San Francisco, CA 94110; Christopher Lafata, 3222 22nd Street #314, San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on the date June 1st, 2005. Signed Christopher Lafata. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Jennifer Venegas on June 07, 2005. **June 15, 22, 29, July 6, 2005. LK393711**

FICTITIOUS BUSINESS NAME STATEMENT FILE NO. A-0285946-00 The following person is doing business as BIANCA'S POUPODORI PIZZA, 418 Geary Blvd., San Francisco, CA 94102; Adib Mouhammed Barouki, 21413 Lake Chabot Rd., Castro Valley, CA 94546; Nedae El Barouki, 21413 Lake Chabot Rd., Castro Valley, CA 94546. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on the date 6/6/05. Signed Adib Barouki. This statement was filed with the County Clerk of the City and County of San Francisco, CA by Maribel Jaldon on June 06, 2005. **June 15, 22, 29, July 6, 2005. LK393712**

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE To Whom It May Concern: The name of the applicant is: LEE HYUN JOO. The applicant listed above are applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at: 4828 Geary Blvd, San Francisco, CA 94118. Type of license applied for: 41 - ON-SALE BEER AND WINE - EATING PLACE. Dated: June 6, 2005. **June 15, 2005. LK393701**

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES To Whom It May Concern: The Name of the Applicant: BAR OF CONTEMPORARY ART LLC The applicant listed above is applying to the Department of Alcoholic Beverage Control to sell alcoholic beverages at 414 Jessie St, San Francisco, CA 94103. Type of license Applied For: 47 - ON-SALE GENERAL EATING PLACE Dated: May 26, 2005. **June 15, 22, 29, 2005. LK393704**

ORDER TO SHOW CAUSE FOR CHANGE OF NAME Endorsed FILED San Francisco County Superior Court, June 10, 2005 by Gordon Park-Li, Clerk, by Christina E. Bautista, Deputy Clerk. CASE NUMBER: CNC-05-942147 SUPERIOR COURT OF CALIFORNIA, COUNTY OF SAN FRANCISCO SUPERIOR COURT, 400 McAllister Room 103, San Francisco, CA 94102-4512. PETITION OF ASHLEY L.J. RICHARDSON For Change of name. TO ALL INTERESTED PERSONS: ASHLEY L.J. RICHARDSON, filed a petition with this court for a decree changing name as follows: present name ASHLEY L.J. RICHARDSON to proposed name ESHU PHOENIX RUACHSHADDAI. THE COURT ORDERS that all persons interested in said matter shall appear before this court at the hearing indicated below to show cause, if any why the petition for change of name should not be granted. NOTICE OF HEARING DATE: August 16, 2005. Time: 9:00 AM Room: 218. Dated June 10, 2005 by Robert L. Dondoro, Presiding Judge. **June 15, 22, 29, July 6, 2005. LK393703**

Publish your legal notice in the San Francisco Bay Guardian Newspaper

The San Francisco Bay Guardian Newspaper is a newspaper of general circulation printed and published in the City and County of San Francisco and has been adjudged a newspaper of general circulation by the Superior Court of the County of San Francisco, State of California. For rates and legal notice submission information, please contact the Legal Notices Account Executive, Alex Mack (415) 487-2917 or e-mail alex@sfbg.com

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person has abandoned the use of the fictitious business name known as: CLADDAGH COFFEE Located at: 951 Geneva Ave., San Francisco, CA 94112. The fictitious business name referred to above was filed in the County of San Francisco under File# 250469 on: 7/24/01. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): BRIEN KRAMER, 2501 18th Ave., San Francisco, CA 94116. This business was conducted by an individual. Signed BRIEN KRAMER, Owner. Dated: May 11, 2005, Margaret Tseng, Deputy County Clerk. **May 25, June 1, 8, 15, 2005. LK393408**

STATEMENT OF ABANDONMENT OF USE OF FICTITIOUS BUSINESS NAME The following person has abandoned the use of the fictitious business name known as: MILLENNIUM AUTO CARE 76 Located at: 390 1st Street, San Francisco, CA 94105. The fictitious business name referred to above was filed in the County of San Francisco under File# 0274714-00 on: 03/23/04. NAME AND ADDRESS OF REGISTRANTS (as shown on previous statement): CLIFFORD KWONG, 186 Shawnee Ave., San Francisco, CA 94112; Lisa Liu, 151 Naples St., San Francisco, CA 94112. This business was conducted by a general partnership. Signed CLIFFORD KWONG, Co-Owner. Dated: June 01, 2005. Maribel Jaldon, Deputy County Clerk. **June 8, 15, 22, 29, 2005. LK393602**

SUMMONS (CITATION JUDICIAL) NOTICE TO DEFENDANT: (Aviso al demandado) **DORIS MAES, MICHAEL LEU and DOES ONE** Through Twenty, Incclusive, YOU ARE BEING SUED BY PLAINTIFF: (To Esta Demandando El Demandante): OREGON MUTUAL INSURANCE COMPANY **CASE NUMBER RS-05-0223** You have 30 CALENDAR DAYS after this summons and legal papers are served on you to file a written response at this court and have a copy served on the plaintiff. A letter or phone call will not protect you. Your written response must be in proper legal form if you want the court to hear your case. There may be a court form that you can use for your response. You can find these court forms and more information at the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), your county law library, or the courthouse nearest you. If you cannot pay the filing fee, ask the court clerk for a fee waiver form. If you do not file your response on time, you may lose the case by default, and your wages, money and property may be taken without further warning from the court. There are other legal requirements. You may want to call an attorney right away. If you do not know an attorney, you may call an attorney referral service. If you cannot afford an attorney, you may be eligible for free legal services from a nonprofit legal services program. You can locate these nonprofit groups at the California Legal Services Web site (www.lawhelpcalifornia.org), the California Courts Online Self-Help Center (www.courtinfo.ca.gov/selfhelp), or by contacting your local court or county bar association. The name and address of the court is: (El nombre y dirección de la corte es): CONTRA COSTA SUPERIOR COURT, 100 37TH ST., Richmond, CA 94805. The name, address, and telephone number of plaintiff's attorney, or plaintiff without an attorney is: (El nombre, la dirección y el número de teléfono del abogado del demandante que no tiene abogado, es) Michael Audley, Esq. #131700, AUDLEY & AUDLEY 80 El Camino Real, Berkeley, CA 94705. (510) 548-4740. DATE: (Fecha) February 01, 2005, By: F. Green Publishing Dated: **June 1, 8, 15, 22, 2005. LK393501**



double team psychic dream

by michelle tea and jessica lanyadoo



June 15–21

Aries (March 21–April 19)

Yes, there are decisions to be made this week, Aries. Unfortunately they aren't the kinds of decisions that get made with your brain. Weird, we know. However, being the sign of brawn, you rams should have no problem short-circuiting the mind and moving into force mode. Propel yourself forward rather than sitting on your ass, analyzing which way to go.

Taurus (April 20–May 20)

OK, Stubberson McStubberson, are you holding your ground so strongly in order to prevent some big, scary change from happening? We sincerely

hope not, Taurus. We'd like to see you putting your famous stubbornness to better use, like holding your ground in the face of a big, scary change you know better than to try to prevent.

Gemini (May 21–June 21)

Gemini, keep an eye on your integrity this week. It's going to be a really uncomfortable one for you, like your cosmic panties are wedged up your cosmic butt cheeks, and we don't want you selling out your own plans and ideals in exchange for some temporary comfort.

Cancer (June 22–July 22)

Your challenge this week, Cancer, is to make graceful changes when in fact you feel about as graceful as a Hummer on a bike trail. It might help to avoid looking at the big picture; instead, focus on creating a solid foundation. We can see that you're so down in the dumps, you may not know where the foundation lies. Just take it slow.

Leo (July 23–Aug. 22)

Leo, we know you love romance. But you can't romanticize everything. Poverty, for example — bad to romanticize. The power balance in your relationships — also not a good idea to romanticize. Take responsibility for your part, and try working with the situation, no matter how unworkable it seems.

Virgo (Aug. 23–Sept. 22)

All right, Virgo, we'd like you to engage in some activism this week. And the cause you're serving is your own. What are you going to do to promote security in your personal world? And why does it make you so sad to have to do it? You're as important as anything you'd march in the streets to save.

Libra (Sept. 23–Oct. 22)

Libra, it's not like some golden hand is going to come down from the sky and open your heart up with a fancy key. There is no fearlessness flu you're going to catch. It's up to you to choose to be fearless, open, and emotionally present.

Scorpio (Oct. 23–Nov. 21)

Let's talk about creativity, Scorpio. Let's talk about bullshit notions of success and failure, of "having it" and "losing it." We feel the need to bring this sort of stuff up 'cause we fear you think you've peaked. But peaks are just plateaus, and plateaus are foundations to kick off from, up onto a whole new level.

Sagittarius (Nov. 22–Dec. 21)

Sag, this week we think you have to surrender yourself to the process that is your relationship. Oh, we know, we know — you're tired of the endless conversations, the couples counseling. But there is more unfolding, and it's in your best interest to be there for it.

Capricorn (Dec. 22–Jan. 19)

This week, Capricorn, you're off the hook. You're not required to have any of the answers. You can even be clueless about what the questions are. Your only job is to find a way to be all right with being left in the dark. Can you handle not knowing? We know it's like asking Bukowski to lay off the sauce, but you can do it.

Aquarius (Jan. 20–Feb. 18)

Your brain is a well-oiled machine, Aquarius. And we've all seen enough Hollywood movies to know what well-oiled machines do. They kill. Oh, yes. What begins as a benign machine in service to humanity winds up killing your family. Make sure your brain does not take a cue from Tinseltown and turn on your heart this week.

Pisces (Feb. 19–March 20)

Pisces, for sure you are on the road to manifesting all your dreams. But we think this week is a good time to take a break and make sure your dreams are still meaningful to you. It would suck to keep working so hard, achieve a monumental goal, and discover that you could give a crap. ❖

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Got a tip? A new restaurant opening? A new store or service? A business changing hands? A new owner? A new hire? A street fair? A community event? A special benefit?

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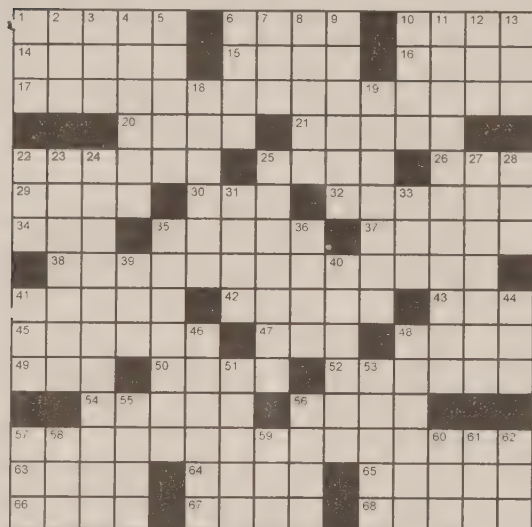


Body & Soul

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Ink Well by Ben Tausig

"Roshambo" 6/15/05



Check next week's classifieds for solution

Across

1. Ill will
6. Café au ____
10. Follow the leader?
14. Knotted neckwear
15. Woody's son
16. Celestial bear
17. Jefferson Airplane genre
20. Kind of child
21. The forgetful may draw one
22. "I, Robot" author
25. Draft pick?
26. Halloween prank projectile
29. Fine-tune
30. Pasta suffix
32. "Full House" surname
34. Buckingham Palace inits.
35. Talks big
37. "Yippeel"
38. Student's assignment
41. Existentialist Kierkegaard
42. Dove rival
43. Number often lied about
45. Emotional pang
47. Crag
48. Early bed
49. S.F. setting
50. Yodeler's peaks
52. It may be picked up at Vesuvio

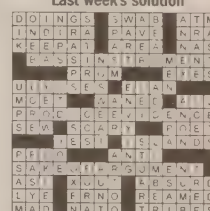
Down

1. Dupe
2. Pen pals' final thoughts
3. Slick
4. Pending
5. Prefix with musicology
6. Di or Day
7. "Q: ____ We Not Men?"
8. "Who'da thunk it?"
9. Type of training
10. Backwoods possessive
11. Ex's ailment
12. PC panic button
13. Talk, talk, talk
18. "Mistress of the Dark" movie hostess
19. Bagel seed
22. Patient's vocalization
23. They may be drowned
24. Bequest
25. Lions and tigers, but not bears
27. Bulldogs' home

Across

28. Miracle-____
31. Cop stopping traffic?
33. Kindergarten rest
35. It's spoken in India
36. Chucklehead
39. Boxer, e.g.: abbr.
40. Phrase that follows many a summer blockbuster
41. Indy 500 sponsor
44. Recede
46. Thrills
48. Remove a curse, maybe
51. "Nonsense!"
53. "Siddhartha" author
55. Low poker pair
56. Future doc's exam
57. Snitch
58. Shoshone speaker
59. 16th St. Mission or Downtown Berkeley; abbr.
60. Pay or play extender
61. Winnebagoes, briefly
62. Date

Last week's solution



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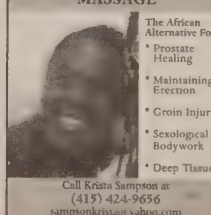
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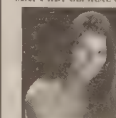
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WOMEN SEEKING MEN

BILINGUAL SWF, 56, enjoys movies, going out, or spending quiet evenings at home. Seeking SWM, 50-70, for friends first. **32323904**

ATTRACTIVE, SEXY, ADVENTUROUS, AMOROUS SWF, 42, full-figured, smoker, former actress, seeks generous, open-minded man, 42-60, for dating. **34042022**

CREATIVE AND SPIRITUAL Attractive SWF, artist/designer seeking a creative, spiritual man, 50-60, who appreciates the arts, and ethnic restaurants, is open minded and adventurous. **7111596 @Sophia22**

WONDERFUL WOMAN youthful SWF, 52, 5'5", 140lbs, financially/emotionally secure, considerate, devoted. Likes music, reading, walks, movies, fairs, travel, outside smoker. Seeking WM of good character. **3423646**

CREATIVE WARRIOR Creative, outgoing, open-minded SWF, 34, seeks SM, 25-40, into speed, thrash, death metal, who enjoys movies, hiking, camping and new adventures. **3307745**

NET AND POLITICS SWF, 51, local writer, musician, arts worker, never married, wishing you played the field, preferably while riding a bike. **3403400 @Hiddegrl**

SINGLE AND SEXY SBF, 23, spontaneous, adventurous, outgoing, loves to travel. Seeking male, 30-69, who is established and generous, for LTR, possible marriage. **37675973**

INTELLECTUAL ROMANTIC Self-employed, financially secure SWF, 48, N/S, likes music, reading, walks, movies, metaphysics, and theater. Seeking WM, 36-54, N/S. **37679829**

GODDESS YASS Goddess yass want's to play. Let's have some hot, hot fun! You must be healthy, clean, have stamina, and "B" bigger than 7 inches. Serious inquiries only. **37674793 @sakinna**

ATTRACTIVE SWF Petite, attractive SWF, financially secure, enjoys music, dancing, walks, art, good conversation. Seeking well-groomed N/WM, 55-63, N/S, for LTR. San Francisco peninsula area only, please. **35651494**

CHARACTER COUNTS Supportive SWF, 45, 5'4", 110lbs, slim build, N/S, school teacher, leads a positive, active life. seeks educated SWPM, 45-60, N/S, for LTR. **3604747**

REAL WOMEN BOUNCE BACK SF, 41, 5'2", fun-loving, with an edge, a true mature man's play toy, seeking SBM, 40-60. **3631234 @bbrownswr**

MEANINGFUL RELATIONSHIP Professional, settled, successful, Japanese SF, 45-years-old, into a sensual and meaningful relationship with a SWM. Kindly refrain messages that are not into these qualifications. You're honesty is truly appreciated. **32502515**

MEN SEEKING WOMEN PASSION FOREVER AND TODAY Exotic Italian, 53, healthy, muscular and financially secure, seeks female, 41-61, for LTR. **3840059**

LOOKING FOR U SAM, seeks female for friendship and possibly more. My personality is like 20's, but not immature, casual, a bit shy. **3695428**

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REAL WOMEN BOUNCE BACK SF, 41, 5'2", fun-loving, with an edge, a true mature man's play toy, seeking SBM, 40-60. **3631234 @bbrownswr**

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FRIENDSHIP OR MORE... SAM, 30, humorous, laid back, very easy-going, likes talking, walks, movies, or just hanging w/friends, seeking someone who doesn't mind staying indoors sometimes. SWF, 23-33. **3599489 @Jennyvwn**

LOOKING FOR A HEART... of gold, SWM, stable financially and emotionally, one woman man, warm and loyal, seeking LTR. Redwood City. **3252894**

ASIAN BEAUTIFUL NIGHT DWM, 50, tall, handsome, college-educated, fit, financially secure, seeks partner to share life. Let's explore the bay area and beyond together. **3426617**

CREATIVE AND SPIRITUAL Attractive SWF, artist/designer seeking a creative, spiritual man, 50-60, who appreciates the arts, and ethnic restaurants, is open minded and adventurous. **7111596 @Sophia22**

WONDERFUL WOMAN youthful SWF, 52, 5'5", 140lbs, financially/emotionally secure, considerate, devoted. Likes music, reading, walks, movies, fairs, travel, outside smoker. Seeking WM of good character. **3423646**

CREATIVE WARRIOR Creative, outgoing, open-minded SWF, 34, seeks SM, 25-40, into speed, thrash, death metal, who enjoys movies, hiking, camping and new adventures. **3307745**

NET AND POLITICS SWF, 51, local writer, musician, arts worker, never married, wishing you played the field, preferably while riding a bike. **3403400 @Hiddegrl**

SINGLE AND SEXY SBF, 23, spontaneous, adventurous, outgoing, loves to travel. Seeking male, 30-69, who is established and generous, for LTR, possible marriage. **37675973**

INTELLECTUAL ROMANTIC Self-employed, financially secure SWF, 48, N/S, likes music, reading, walks, movies, metaphysics, and theater. Seeking WM, 36-54, N/S. **37679829**

GODDESS YASS Goddess yass want's to play. Let's have some hot, hot fun! You must be healthy, clean, have stamina, and "B" bigger than 7 inches. Serious inquiries only. **37674793 @sakinna**

ATTRACTIVE SWF Petite, attractive SWF, financially secure, enjoys music, dancing, walks, art, good conversation. Seeking well-groomed N/WM, 55-63, N/S, for LTR. San Francisco peninsula area only, please. **35651494**

CHARACTER COUNTS Supportive SWF, 45, 5'4", 110lbs, slim build, N/S, school teacher, leads a positive, active life. seeks educated SWPM, 45-60, N/S, for LTR. **3604747**

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A PITCHER OF SUMMER SHF, 20, N/S, would like to talk to a responsive SHF, 18-26, N/S, who wants to be friends first, then see where it goes. **35331114**

ATTRACTIVE BF, 29, kind of quiet, likes reading, music, cooking and movies. Looking for attractive, fit female, 23-36, Race open. **3707432**

LET'S TALK SBF, 5'8", long brown hair, smoker, single mom, loves parks and museums. Seeking woman, 18-30, smoker, for friendship. **3763088**

WAITING 4 A GIRL LIKE U Full-figured, bicurious, 28, blonde/hazel, looking for female companionship for movies, beaches, romantic dinners and cooking. No drugs/alcohol. Smoking ok. **3614282**

THREE'S COMPANY HOT, RED-HEADED, BIM Pure bred Irishman, red/green, very caring, fun, seeks a couple who likes to play. If interested, get in touch. **37613971**

TV/TS GREAT-LOOKING AND SEXY SM, 43, open-minded and honest, seeks beautiful, fit, TS, 18-28, for dating and possible relationship. **3285292**

INTELLIGENT, CLASSY Middle-aged TV, 5'8", 135lbs, sexy, enjoys reading, classical music. Seeking a gentleman for friendship. **3407641**

ALABAMA BORN SM, 50's, retiring to SF area between of 05. Looking for friends to get to know the area, dating, and all activities. **3705150**

MISSED CONNECTIONS GANG OF 4, FILMBOKE Brenda, never have I met someone so beautiful. Please contact me. **37674165**

IRROTI Monday 9/6/04, we saw the mime troop in Dolores Park. My brightly printed outfit tore. Please give me another chance on your terms. **37647845**

APRIL 16, 2005... met you at Open Hand, again on "19" bus. You red sweater went, blue jeans. Me: mustard yellow shirt, black jogging pants. Let's meet again. **3562716**

GOOD LIFE ENCOUNTER Friday night, early March, the two of us dashing in for items in the produce section. We both acknowledged that we believed we'd met before! **37650621**

FRIENDS/ACTIVITIES APPRECIATE THE BLUES? Come see live blues with us around the bay area once a week, perhaps a bite to eat afterwards? A congenial people await. **3567879**

OUT MUSKET You are invited to a rock-roll video party featuring performances by Queen, Cheap Trick, Beatles, Tom Petty, Angel, and Yes. **3996276**

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blond brown-skinned bombshell, seeks professional older gentleman, 45+, for discreet adventures. **35427**

PURLOIN LOCAL MOMMY with petite L/O's curvy assets. ISO generous WM, specializing in what "she" won't do. Very discreet. **37663**

EXOTIC BLUE EYES WF, 26, 5'4", 115lbs, long blonde hair, classy, likes romantic adventures and more. Seeking mutually beneficial, part-time relationship with gentleman. **32510** I love sub-missive men. **36541**

LOOKING FOR ADVENTURE Extremely fit, married, middle-aged, white housewife, about 225lbs, seeks WM, under 50, for weekday daytime intimacy. Be healthy, discreet and patient, please. **374427**

DATED AD Your's fantastic voyage featuring two fine fun sexy females. Film patrons participants please. **378005**

DARK HAIR VIOLENCE 26 yr old, long bl/hair, big/b/eyes, 5'5" 360, soft skin. Looking for generous older man to share time with. **376543**

SEXY 57" Perfect toes and painted toe nails, looking to have them pampered and massage by a generous man only. **376544**

SEXY AF... 29, seeks wealthy, handsome, attractive man, 40 to 50, for mutually beneficial relationship. **376473**

SMART AND SEXY Sensual, sane, young ad would like to meet a wealthy, discreet, sexually talented gentleman, 24-39. **376422**

WOLLY BLACK BEANS 13 sisters of Holy Order of Saint Barbara Dominica Dora seeks sub male repair man as boy toy. Crossdressers ok. Work in drag. **377008**

SEXY FEET SWF, 25, size 7, beautiful legs, great ass, big boobs, cute face, nice hair. Looking to be pampered by single male. **377009**

FRANKIE ME WF, 26, 5'4", former dancer, mastered the arts of social graces and deviant behavior. Seeks generous guy for parttime, mutually beneficial relationship. Submissive a plus. **376742**

SINGLE AND SEXY Young, spontaneous SF, 23, loves travel. Seeking generous male, 30-69, financially stable, for beneficial relationship. **376737**

SUGAR DADDY NEEDED BWFF, 35, seeks sugar daddy with a thick cock. You be generous and I'll be your slut. I like k-rated movies, toys, oral and anal. **376664**

SWEET BUT FEARFUL MURDER BF, 37, prefers being submissive, but is open to switching. Interested in role play, toys and sharing new ideas with patient, experienced, generous, safe male. **376423**

MEN SEEKING WOMEN MESSAGE & CONVICTIONS Tall, handsome WM will relax you with a massage and pleasure you orally with his talented tongue. No reciprocation. Age/race open. STD-free. **37368**

9" AND HANDSOME Professional male, 32, seeks friend with benefits, relationship with confident, intelligent female for friendship and hot sex. No games. **37044**

LOOKING FOR ADVENTURE WM, 23, 6'1", brown/green, looking to have some fun with an older female. **376991**

A GENTLE STYLE... because I love. Youthful SWM, 56, 5'11", discreet and good-looking, dancing, massage, movies, romantic comedies. I'm wide open for fun and sensuality. **376743**

MEN SEEKING MEN Very attractive, sexy, hot BIM looking for an attractive, discreet guy with a huge cock, 9"+. I'm very oral, versatile, clean, fit, you be, too. **37194**

POISON OR HOLY WHITE Friendly, open-minded WM is looking to meet another slim guy of a different country or race. 18-48, for friendship or intimate fun. **375286**

QUTE BLACKE WOLF Looking for tall, married, older BM, 6'2", 35+, for long-term, discreet encounters. **376545**

ALL CALLS ANSWERED Bad boy seeks master for night of debauchery. WM, 6', 179lbs, medium build, married, disease-free, obedient exhibitionist. Will perform for you. **377001**

STIFF HAND Clothed, masculine, fit guy gives you orders and gets you on your knees. Safe, painless role-play for trim-waisted guys born after 1960. **372956**

SEEDING BY MALE Professional married bisexual male, good build, 37, brown/brown, health-conscious, enjoys outdoors. Seeking same, 30-45, communicative, with sense of humor. For discreet connection, exploration, and erotic times. **379433**

WOMEN SEEKING WOMEN Sexy BIF, 36, very fit, busty, real breasts with sensitive nipples, wants to meet other girls, 18-65, fit and sensual, for soft, sensual times together. **371153**

DON'T BE SHY I don't bite, I only lick. BWFF, 35, seeks BIF, 25-40, to party with and get feisty. I like x-rated movies, toys and shaved pussies. **376596**

NO TRICK SWF, 40, looking for an open, accepting, sex loving couple or SF, 35-50, for encounter and weekends in sensual emporium. **376875**

SEXY LATINO White-Latin guy, 28, fit, seeks BIF or couple. Looking for a partner to go to swing clubs with? It's me! **375532**

INTERCOURSE COUPLE... early 20s, seeks couple, 21-31, or BIFs, for friendship, possibly more. Call us! **376928**

SINGLE SEEKS COUPLE... who would enjoy a third in their playful times. Very oral Call, let's talk! **370061**

UNINHIBITED GUY FOR... interracial couples. Very versatile BWMM, 5'11", 175lbs, masculine, fit and healthy nudist seeks interracial couples for hot tubs and adult fun. **374716**

FIRST IS TRY Athletic, attractive, well-endowed married WM, 36, 140, 5'5", 100% disease free, willing to travel, seeks safe, petite, disease-free couple with BIM, possibly discrete LTR. **371493**

FOOT FETTER FANTASY 26-year-old female, seeking SM. Sexy legs, beautiful perfect feet, size 7, nice toes and painted toe nails, looking to have them pampered. **375567**

THE ART OF SURRENDER Is this you? Real women only. Lesbian ok, poetic a plus. 54, SWM, **377007**

LEAKS NO HAVE... a spanking fantasy? It's wonderfully satisfying to experience, and very possible even probable, if you'll call me. Retired, experienced physician. **373840**

FIRST PHOTO Amateur models 18-40, with slender, athletic bodies, wanted to pose for artistic indoor or outdoor photo's for easygoing photographer open to fun experiences and friendship. **373873**

SOZING TWISTER Wife invites a lucky woman to join her in pleasing sex, slender husband who adores sensual pleasures of all kinds! Come join us! **376595**

COMPLIMENTARY MASSAGE Relaxing sensual full body massage, prefer trim athletic bodied men or women, 18-40s. I'm a trim easygoing WM. **376562**

EROTIC STIMULUS Attractive, young female, gives erotic, mutual massage, has older, trim

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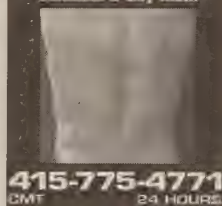
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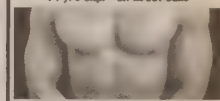


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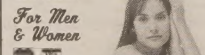


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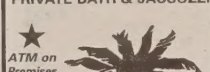
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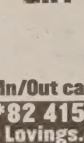
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